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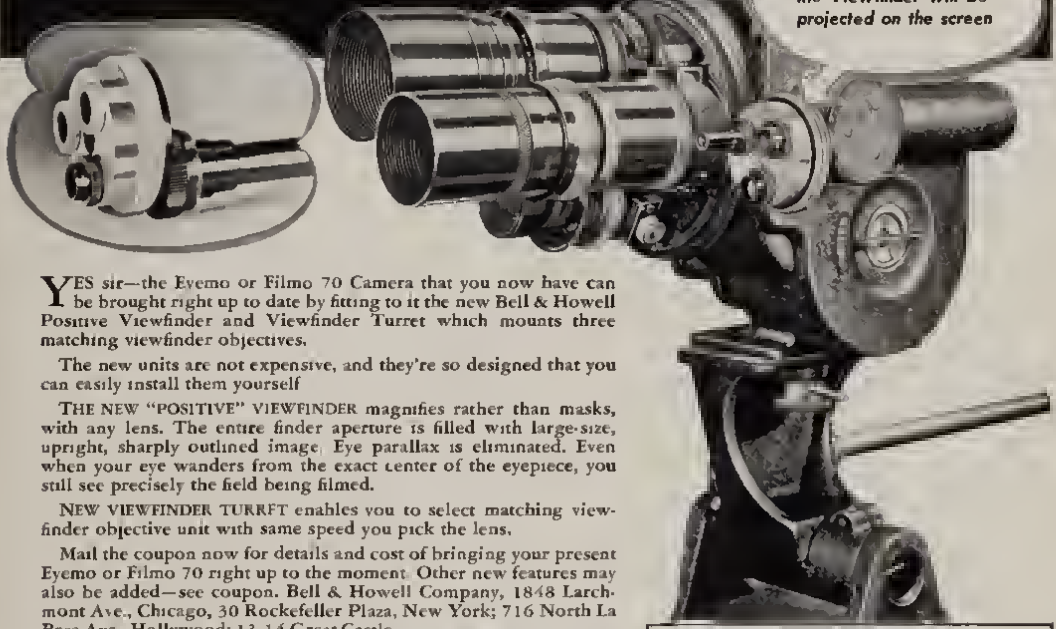

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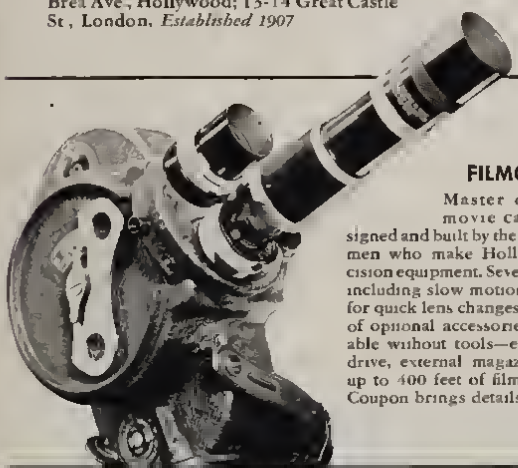

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The Front Cover

Men working around cameras are accustomed to curious perches for their equipment The idea of danger seldom occurs to them—and then again there sometimes are compensations In this case, Tony Gaudio, A.S.C., and his crew, which filmed "Till We Meet Again," climbed their 75-foot parallel or platform to shoot Merle Oberon for a scene in Warner Brothers' picture.

The "inner set," one of Warner's most interesting exteriors, was windier than Chicago in March on the day this shot was made. The fragile platform swayed merrily. The man with Miss Oberon is William K Howard, the director subbing for Edmund Goulding when the latter fell ill.

Carl Guthrie is operating cameraman and Mac Julian exposed the photograph

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SEEING SOME FILMS

By George Blaisdell

Virginia City

Warner Brothers' "Virginia City" is a sure-enough picture. It is of magnitude in several ways. Its locations have sweep, ruggedness, unusual appeal to the city man who gets his atmosphere of desert and crag and plain from the screen. It has provided abundant opportunity for spectacular and thrilling photography.

The picture has a story, a love story, one of those tough ones meaning that now you know you have her, now you are not sure you want her, now how are you going to get along without her—and, mind you, this is a triangle: two men and a woman. The woman and the other man are about as badly off as the hero.

The picture runs for two hours and ten minutes, and yet it is not long. It appeals to the eye as well as to the heart. Everything is on a big scale, and yet as so often happens there is no tendency just because the picture is big, that there are crowds of men and women, to neglect heart interest.

Again the story is of the North and South. It is of the closing days of the civil war, of Southerners living in Virginia City who attempt to run five million in gold bullion across the country into the Confederacy. Errol Flynn is the Northern army captain who is assigned to capture the five million, Randolph Scott is the Southern captain who attempts to get it through, Miriam Hopkins is the girl who is between two loves.

There is a big cast, and plenty for it to do. Among these are Humphrey Bogart, Frank McHugh, Alan Hale, Guinn "Big Boy" Williams, Russell Simpson, Victor Kilian and Charles Middleton.

Sol Polito, A.S.C., and his photographic crew contribute vastly to the charm and beautiful quality of the picture. In locations, splendidly photographed, "Virginia City" easily will rank as one of a half dozen in a year's production. He who overlooks this one will be missing a bet.

Its opening thrill is accentuated by the superb music of Max Steiner, and that music clings closely to the spectator all the way to the closing. In which Miriam Hopkins pleads for the life of a man from President Lincoln—a moving scene, one of rare power.

●

Primrose Path

Last spring this reporter saw in New York a play titled "Primrose Path," the chief drag of which as it appealed to him at the time was its coarse language and raw language. On the stage it was like "Grapes of Wrath" in the book. As he with some difficulty recalls he received no particular rise out of the drama, perhaps feeling if the drab stuff were removed there would be not much left.

RKO-Radio has remade the play, for which the screenplay was written by Allan Scott and Gregory La Cava, the latter of whom also directed. The result is well worth while. That is true in spite of the fact there are no beautiful settings, practically the entire course of the story being on the other side of the tracks. It is peopled by everyday folks, folks whose grammar would attract startled attention in any drawing room.

If the Hays organization can be pointed to as being responsible for the miracle which Scott and La Cava have wrought in this instance then the group can be well said to have justified its existence in that one contribution alone.

Ginger Rogers and Joel McCrea have the leads. Their work rings of quality, all the way. They are supported by a strong cast, Marjorie Rambeau, Henry Travers, Miles Mander, and Queenie Vassar, who puts vitriol aplenty into the part of the villainous Grandma.

Joe August, A.S.C., and Vernon L. Walker, A.S.C., the latter being responsible for the special effects, are behind the photography. Vernon Steele, music critic, at the conclusion of the picture remarked upon the splendid quality of the sound. He followed with the question "How about the photography?"

"I didn't see it," the reporter was compelled to confess. Steele chuckled. "It must have been good beyond question," remarked the wise critic. But that is Joe August's way of doing things—he did that in sunlit "Gunga Din" and he did it in low-lighted "Primrose Path."

By the way, John L. Cass recorded the picture.

●

Rebecca

Selznick International again has rung the bell with Daphne du Maurier's "Rebecca." It is a grim picture, altogether, although it is not without its leavening influences. It is stern drama, running true to the book, gripping and not repelling, fascinating, intriguing.

For those who, as some may view it, fortunately have not read the book, the tragic disclosures at the end are entirely unsuspected. Altogether, the story closes with what used to be and still is sometimes described as an "O. Henry finish," a surprise ending of the first order.

Primarily it is a woman's story, that is, if the tale may be any stronger for one sex than for the other. On the woman's side there are two who are present—a good woman and a bad woman, the latter one of whom may be cordially hated by both man and woman. The one who plays the character of the good woman is a sure-enough blood sister of the one who played the lovable Melanie in "Gone with the Wind." And Joan Fontaine's portrayal of the second Mrs. de Winter is a rare performance. So, too, in her translation of wickedness or more truthfully meanness to the screen is Judith Anderson as Mrs. Danvers.

There is another woman, the first Mrs. de Winter, who has been dead a year when the second Mrs. de Winter enters the picture. She is never absent from the life of those who people the story; her hand is in and on everything. For those who may read this and later may see the picture it would be a shame to uncover the story of her married life.

The male lead is Laurence Olivier, a man who already has gone far on the stage and screen. His characterization of the de Winter who is the head of a great landed house, mostly unsmiling and often exceedingly serious, will carry him further, for his work is bound to enhance his fame.

It is an English tale and it is freely sprinkled with English actors as well as being guided by an English director, Alfred Hitchcock. Some of those players are George Sanders, Nigel Bruce, Reginald Denny, C. Aubrey Smith, Florence Bates and Gladys Cooper.

George Barnes, A.S.C., directed the photography and in notable manner. Many of the sets were staged in the enormous castle or mansion of the de Winters, with interminable halls and great rooms presenting their problems of lighting. Jack Cosgrove was in charge of the special effects. One of the spectacular sequences was the burning and destruction of the homestead.

●

Strange Cargo

Little if any laughter follows the unreeling of M-G-M's "Strange Cargo," featuring Clark Gable and Joan Crawford. We say featuring Clark Gable and Joan Crawford. We should include in any such catagory the name of Ian Hunter. In the casting he is placed third, but well he might have been placed either first or second.

To the two leads there were allotted parts that were harsh and rough, not pleasant parts. They were stern and rough parts. Life had dealt unevenly with the two, and it was reflected in their characters. To Hunter, the mysterious convict in a penal colony in Guiana, is given a Christlike role. To

Charles Winninger leans over the head of Richard Carlson "Beyond Tomorrow" RKO-Radio picture, which was produced by Leo Garmes, A.S.C.

his interpretation of the lines that fell to him meant the lifting of the picture from a rating that was so-so to one of really impressive proportions

The picture was based on Richard Sale's book entitled "Not Too Narrow, Not Too Deep" For the interpretation of the screenplay written by Lawrence Hazard an unusually fine cast was employed—Peter Lorre, Paul Lukas, Albert Dekker, J. Edward Bromberg, Eduardo Ciannelli, John Arledge, Frederic Worlock, Bernard Nedell, Victor Varconi—the latter in a most impressive bit at the conclusion

Robert Planck, A.S.C., was director of photography There was a wide variety in the locations he was called upon to reproduce, of white walled exteriors under extreme sunlight, of interiors devoid of light, of shaded jungle scenes, of night shots over stormy and raging waters, of a sailing vessel becalmed at night

The photography matched the atmosphere of a sternly brutal story, leavened spiritually by the placid comments and advice and conduct of the imperturbable, unruffled and thoroughly human Cambreau

●

Dr. Cyclops

With its release of "Dr. Cyclops" Paramount will raise many a question in the minds of photographers—and not only amateurs at that. The picture all the way through its course touches on magic—frequently more than "touches"; how it lays a heavy hand on the magical would be a better description.

The story is of a scientist working in the wilderness who not only goes mad in the course of his experiments but who also is losing his sight He invites fellow-scientists to visit him, seeking to have them straighten him out along those lines where he fails because of his physical handicaps to learn the truth They do set him straight When they are curtly dismissed they rebel at the discourtesy, become peevish and decide they will not be dismissed The feud follows

Dr. Cyclops discovers a method by which he reduces animals in size. Enraged at the refusal of his visitors, three men and a woman, to depart he inveigles the four into his chamber and turns on the works When we again see them the tallest of the four is about 14 inches The battle from that point is one between midgets and their wits against a giant and his wits but handicapped by failing eyesight

The photographic difficulties are many sided. The film is Technicolor. The giant by comparison is of normal size, as are the sets in which he works—unchanged to coincide with the arrival of the midgets The midgets and the giant occupy the same sets simultaneously

Henry Sharp, A.S.C., the director of photography, and his associate, Winton Hoch, A.S.C., take care of the dramatic phases Farciot Edouart, A.S.C., and W. Wallace Kelly, A.S.C., attend the demands of the process photography Of this there are many

Ernest Schoedsack, who directed the picture, was associated with Merian Cooper in the making of "Grass," "Chang" and "King Kong." "Dr. Cyclops," in the difficulties it presented in the filming, was away out in front of these three

The film was a carefully guarded secret during production Studio policemen were stationed at each stage door, and only those immediately concerned with the production itself were permitted to enter Studio officials, other players, newspapermen and casual visitors were informed they were not welcome

And the film is a carefully guarded secret after production.

●

Three Cheers for the Irish

A lot of veterans are registered in the making of Warner Brothers' "Three Cheers for the Irish." It's a simple story There is not so much of the spectacular, although at times there may be a measurable amount of excitement Nevertheless the story is real, the illusion is complete—you feel you are absorbing the unusually interesting details of the life of an everyday cop And there are three daughters and a family life that revolves around the three Also there is a splendid cast

Behind and around the theme is the tale of an honest policeman True, he lifts an apple a day from the fruitstand man, lifts one for twenty-five years, and in that act sees no wrong Yet he is scrupulous in matters of money, even when running for alderman Thomas Mitchell as Peter Casey is the star of the picture, all the way, although he is billed second. The public, however, makes stars regardless of billing.

One young man who undoubtedly will secure marked recognition on the part of picturegoers for his work in the film is Dennis Morgan He has the part of a rookie cop, one with a Scotch brogue as thick as Casey's is of the Irish. He is an upstanding youngster who seems destined to go places. Among the factors on his side are youth, a face that is good to look on, a fine physique and a real ability to portray a character.

Charles Rosher, A.S.C., backs up Director Lloyd Bacon with a fine example of straight photography His opportunities are limited to interiors—humble interiors; it is not a showy or spectacular film, but it is a picture that is good to look upon—from all angles

●

Road to Singapore

Bing Crosby and Bob Hope are teamed in Paramount's "Road to Singapore," a combination that has real results—hilarious is a fair word to employ in circumstances such as these. Dorothy Lamour is a third member of a crew that is as efficient as it is novel in the way of entertainment provision

It is the first time the two men have been named together, as it was likewise the first time Bing Crosby and Miss Lamour have been together in a picture

On several occasions, early in the story and again just at the ending, the two men drop into a routine that forebodes trouble for those in the neighborhood The two men stand face to face, slap their hands together, the meanwhile singing a ditty in the familiar "Patty-

(Continued on Page 186)

WESTERN MERRYMAKING AT JUDY'S WELCOMING

JUDY CANOVA was welcomed into the Republic Studio fold March 8 by a grand jamboree. Present were all the workers on the lot as well as a slice of the Hollywood reporters. Driving right inside the gates, the guests were separated from hats and coats, whether male or female. It was a cold night, and there were some protests—but the garments were taken just the same.

Walking across the street and entering a great stage, titled for the night the Mountain Dew Inn, the women were provided with a sunbonnet and an apron. To the men were handed a hat of straw that would measure a gallon or more, a flaring red bandanna—is that what you call 'em?—and an imitation sheriff's star on which was inscribed the name of the bearer.

Perhaps you don't think that rig made some difference in the appearance of the wearer—and also that with it went that indefinable sensation of added rubber in the heels. You looked upon a long table covered with eats—for rich man, poor man, etc., etc. There within reach of a moderately long arm were victles arrayed in Victor Hugo's best. The range was from hot dogs to Roquefort cheese, whole fish reminiscent of a Swedish banquet, a young pig most alluringly stretched out on a long platter, pork ham, beef, turkey, oodles of preserved fruits—aw, what's the use? There was plenty plus.

Real Homey Crowd

In an opposite corner of the big stage floor was a long bar, with an elbow in it as there were many elbows on it. In plain sight were bottles—not the usual old stuff you find on stage bars. No, no. As difficult as it may have been for some of the older actors to grasp a serious situation, there really was about everything that could be enumerated. That went from beer to brandy, or speaking chronologically from brandy to beer. Some of the older actors started, just to make sure it was real, you understand, on the brandy, and maybe one or two of the reporters did, too, to keep them company, in a way of speaking. Some of the actors, being by comparison inexperienced as it were, dwindled down to beer. Maybe the reporters did, also, but if they did no one recorded it.

Between three and four hundred were present. It was a gay, even a homey, crowd. There were tables for those who cared to sit down, but no one did for any length of time. There was an urge to roam, visiting old friends or making new ones. The sawdust on the floor was reminiscent to the men, and the women did not seem to mind it. One had an inclination to glide through it, or on it, as one might ascend a pair of skates—excuse, please, there was not a trace of a skate in the house, or not much of one, anyway.

About 10 o'clock the corner of the room reserved for the dancers began to fill. There were all kinds of samples of dancing. One of the most spectacular, and thrilling, of these, was a rollicking, circling dance of perhaps thirty or forty of the guests. Two of the dancers were gradually shunted into the centre of the dance floor, where for minutes almost without end two serious-faced persons whirled and curtsied, swung and separated, to the cheers of the sidelines and of the continuously circling dancers.

Godoys Favorites

The couple inside the ring were Arturo Godoy and his handsome and charming young wife. The man who stood off "and up" Joe Louis for fifteen rounds was the centre of attraction the whole evening. As dancers he and his wife were tireless. Watching the agile and even gentle mannered athlete, one was inclined almost to feel sorry for Joe Louis as the Black Bomber tried to follow Godoy, the man who wouldn't stand still.

Headman Herbert Yates was there, minus the hat and bandanna, but certainly doing his utmost to keep things humming so far as he personally was concerned. He danced whatever any one else did. Gene Autry was much in evidence. So, too, was Rudy Vallee, who with Autry crowned Judy Canova "Queen of the Ozarks."

That last-named person was a real hostess. She was everywhere, from taking a private dancing lesson from the serious faced but altogether genial Arturo Godoy to posing for pictures in the adjacent "portrait gallery" with some of the notables present—in an ancient Oldsmobile.

It was only 11 o'clock when this reporter literally tore himself away from one of the best parties he has encountered in fifteen years in Hollywood. And things were just getting warmed up. Nevertheless there will be a reminder of it in time to come when Judy is seen on the screen in hillbilly stories—which she is going to make.

And then there was the little brown jug delivered several days in advance, whetting the appetite as well as the curiosity—bearing on the inside of the accompanying folded invitation some additional enticements regarding the jamboree, quite unnecessarily, it seems, in view of eventualities—while boldly inscribed on the outer fold was the injunction—also quite unnecessary. "Aw, g'wan, open it up!"

The jug remains. A reminder of Judy and her splendid party.

Rudy Vallee, Judy Canova and Gene Autry talk things over at the Judy Canova party at Republic Studio. Miss Canova is to star in a series of hillbilly features. These two actors crowned her "Queen of the Ozarks" at the party.

One corner of the bar and dance floor in the reconverted Republic studio garage at the Judy Canova press party.

MEXICO . . .

Picturesque

By JACK LONG

FOR the amateur cinematographer old Mexico is a land of enchantment Picturesque beyond belief, a country of eternal spring, of snow-capped mountains, of tropical lagoons, it is a magic, richly colored carpet, at once the joy and despair of the man with the camera

Its climate is superb; its people are friendly, courteous, hospitable, its pyramids, temples and history as fascinating as those of ancient Egypt If one motors it is comparatively an inexpensive trip and its beauties will not be forgotten

I did not touch my movie camera until we had crossed the Tropic of Cancer, approximately three hundred and twenty-five miles south of the border, or one-half the distance from Laredo to Mexico City, We had reached the tropics and the full, rich colors and the scenic wonders could be captured in kodachrome.

I carried a 16mm. camera, a 4 5 three-inch telephoto lens, a photronic cell type light meter, and a haze filter The filter I clipped in when I loaded the camera for the first shot, I removed it only when filming the interior of a cathedral at Puebla, and the soft clear tones of the resulting kodachrome film made this experiment worthwhile.

Mountain Road

My first shot is an Indian, slim, wiry, dressed in loose white cotton duck. I saw him coming toward us down the road, back bent, carrying a load of cordwood.

I shot this patient, plodding figure, cut the scene as he neared us, stopped him on the pretext of asking the distance to the nearest town, spoke to him in a few halting Spanish phrases, offered him a cigarette and asked him courteously if I might take his picture.

His impassive, sad, friendly face looks at you for a moment and he trudges on and we see him no more. But the scene is rich in its trueness to the Mexican scene; no preliminaries, no maps, a simple woodcutter on a winding mountain road

And this I think served as a pattern for the photographic magic that is Mexico, the Indian, the burro, the basket carriers, serapes hung in the little village market places, the magnificent Gothic arches of old cathedrals, the flowers, the gardens, the dust and the beauty of Mexico.

I had with me about eleven hundred feet of kodachrome It was necessary, of course, to determine on an approximate footage per day, otherwise my film would be gone before I realized it. Of course this rule could not (and should not) be carried out rigidly, but it will serve as a guidepost for amateurs like myself with a limited amount of film

It is interesting to note here that I cut only ten feet of film out of the entire trip so that my rule proved quite effective and reliable.

Arrival in Capital

A glimpse of the magnificent Pan-American highway, the beautiful cloister of St Augustine Convent at Actopan, a closeup of the maguey plant, a pretty Mexican girl in a quaint costume, a stolid Indian in a wide sombrero, the statue of Montezuma at the gates of Mexico City, and we arrived in the capital itself.

So much to be seen, so little time to see it! This is one reason I think for the joy of a motion picture camera, one reason, too, why too much care cannot be given to insure correct lighting and correct pictures, in order that this storehouse of beauty may be carried away and filmed on the screen in the home.

By all means use a photronic cell meter. Skies are azure in Mexico, color everywhere, and correct color is surpassing beauty. Once these are assured we may concentrate on the shot itself, we may begin to "see" the pictures we wish to bring away with us.

On a Friday we visited the

Beyond Belief

famous market place in Toluca, forty miles west of Mexico City. I shot cattle in a swirl of red dust on the road, the beautiful plaza or square, the market place itself, closeups of beautiful baskets and serapes, an Indian guarding a pig tied to a telephone post, the studded doors of a church centuries old.

The filter etched the clouds when the sun shone clear, warmed the tones when clouds shaded the sun. I confess I did not use a tripod (an amateur scarcely has time), but always I sought a rest or support of some kind, and usually I found it.

Seeks Human Touch

I love angles and framing and anything that has a human touch, the universal appeal of animals, flowers and the beauty of church bells flung against the sky. These I found in Toluca and everywhere in Mexico, and these I tried to capture.

Puebla is an interesting and beautiful city east of Mexico City, famous for onyx and pottery, famed, too, for its churches. Here I secured some splendid shots. The skies are breathtaking, and I shot in rapid succession short shots of Gothic towers, one after the other.

I tried an experiment, too, and it succeeded. I shot the interior of an exquisite church called Camilla de Rosario, the Chapel of the Rosary. The meter showed a zero reading, but I felt that the reflection of the vaulted ceiling and walls, in burnished gold, might give me a picture.

I shot a few feet at half speed at the full f.1.9 opening, and the result was splendid. I tried the same thing with two stained-glass windows with equally good effect, in full color, of course, and incidentally about midday.

Simple Things Interest

In Puebla I shot the pottery and tile workers. They were courteous and friendly. I offered cigarettes and got their permission to film them, using a side angle in order to avoid their looking too directly at the camera.

How does one "see" pictures? This, of course, I cannot tell anyone with a rule of the thumb measure. Either one sees a picture or one does not.

What are the things that interest most of us? Principally, I think, the simple things. It is these simple things I photographed in Mexico, and these subjects anyone may choose.

As an amateur I have given a few lectures on my film and have met with some measure of success. I have observed the reaction of audiences and I know that simple things have the most appeal.

The Palace of Fine Arts in Mexico City, the famous Cathedral, the National Palace; the splendor of the Borda Gardens in Cuernavaca, with the play of soft lights in a pool surrounded by roses; the imposing baroque church in Taxco, and the cobbled streets; all these are most interesting and beautiful.

But two kittens licking their paws on a porch step in this same quaint little town of Taxco drew most applause; and a sweet-faced Mexican boy with a shirt two sizes too large draws as much interest as some more spectacular scene.

Indians wrapped in their serapes are just as interesting photographically walking from you as toward you, easier to photograph and just as picturesque.

Brilliant in Light

The cloister of a monastery is beautiful, but far more so if you can find oranges growing within it. Popocatepetl is magnificent, but of more delicate beauty framed through a monastery window.

Mexico, especially in the winter or dry months, is brilliant in light. I used an opening of f.8 under most conditions where the subject was in direct light. F.5.6 or f 4.5 is accurate in open shade.

Strangely enough, the light on the blue Pacific at Acapulco is most deceptive. The light meter spins like a compass in the extreme reflection of the water, and it is most difficult to obtain a correct reading.

I should never use a smaller opening than f 8. In one instance I filmed a shark two or three feet below the water, as we made the

catch, with approximately an f 3.5 opening, pointing the camera directly at the dark blue waters. The exposure was perfect.

The surge of the sea at Acapulco is beautiful. The town is the oldest port on the Pacific, and it is a paradise for the camera fan. It lies nearly three hundred miles south and west of Mexico City. The mountains reach to the shore of the Pacific; indeed, the sparkling beach which stretches for miles south of the town is named Pie de la Cuesta (Foot of the Mountain).

I filmed the blue sea, the rugged coastline, papayas and palms, a shark cutting the water, and, believe it or not, a full orange-colored moon in the eastern sky at ten o'clock at night.

Photographically the famous Laguna de Coyuca (Lagoon of the Canoes) is the choice spot of the region. Bird life and beautiful flowers abound; rice growers may be filmed as the small boats slip past them.

Mountain Sunset

Pictures are not hard to see. Driving back to the capital from Acapulco I filmed a little caravan of burros laden with palm leaves, plodding through the heat and dust of the desert region; an ancient Spanish aqueduct near Taxco; a sugar field at sunset near Cuernavaca.

On the highway returning to Laredo I selected only a few shots, some scene typical again of the beauty of the country we were leaving. Thatched native Indian huts in a valley far below the road; a mountain sunset, a bullock with a load of corn; the plaza at Monterey; a closeup of the cactus plant; the bridge at Laredo.

Later I made titles with wood blocks on a Mexican table cloth, and as my title I chose "The Road to Old Mexico."

Things I recommend: a haze filter, constant and patient meter readings, no panoraming, scenery but not too much of it (people and things are better with scenery in the background), closeups of flowers, serapes, vases, wood carvings and market places! If you have a telephoto lens use it! It has inestimable advantages, and I cannot recommend it too strongly.

Places to be sure and go: Cuernavaca, Taxco, Acapulco, Toluca, Puebla. And places to be sure and film: The Shrine of Guadalupe, Xchomilco, the Borda Gardens, the Borda Cathedral at Taxco, the Pyramids of Teotihuacan, Chapultapec Castle.

It is "The Road to Old Mexico" and the royal road for the photographer.

BRIAN PUTS ON PEACE FILMS, DESCRIBES WAR

JULIEN BRIAN came to Los Angeles the evening of March 15. There were few unfilled seats in the huge Shrine Auditorium when under the auspices of the Pacific Geographic Society he stepped upon the platform at 8:30. Since his appearance in the west coast city last year he has seen some goings on of world importance. He has secured motion and still pictures not only of rare topical value but also of unusual historical importance.

And in the securing of these pictures during the course of a couple of weeks of intense bombardment in Warsaw at the height of the German attack upon that city, and not only in securing them but also getting the negative out of Poland, through Europe and safely back into the United States, he greatly enhanced an already worldwide fame as an international recorder of events, peaceful as well as warlike.

Brian is one of those rare individuals who is an excellent photographer as he is also an excellent speaker—he is a dual entertainer. On the occasion of his recent Los Angeles visit he explained in a talk preceding his showing of a documentary film taken in Finland how it happened he was not showing any part of the pictures he had exposed last year in Poland. Requests had been made that he refrain from showing any scenes of bombings, any scenes of war. So he did not.

Nevertheless the films exist. They are on the record, for today and tomorrow. It is quite probable the squeamish persons requesting their non-projection would have found an ardent supporter in that inaction or non-action in the person of the German Government's consul general at San Francisco. Or among any other Nazi sympathizers.

Before his scheduled showing, however, the speaker of the evening devoted a quarter of an hour to a verbal recitation of some of his experiences in Poland. He told of hours spent in bomb-proofs, of the general acceptance by the public that their chances of getting out of Warsaw alive were negligible.

Among the natives of that stricken country there seemed to prevail the spirit of the soldier—to carry on so long as they might be permitted so to do, to expect the worst, meantime calmly proceeding with what they considered to be their duty. The women were even with the men in this regard. The speaker referred to the women who were employed in the United States Legation. When the bombs were dropping they had to be dragged into the bombproof cellar, declaring their work was in the house proper.

Brian also told of the feeling of freedom when he inwardly rebelled at the confinement, how without any sentiment of bravery or anything of the sort he went out into the streets with his cameras and took pictures. He told of one German bomber ten thousand feet in the air busily engaged in dropping something much more substantial than leaflets being smacked by an anti-aircraft shell and dropped to earth.

He described how four men, strangers, thrown together at a corner yelled at the top of their voices at the sight of the dropping plane taking its four men to death. One German prisoner of war explained to him the bombing of civilians. "They made us do it," it was explained.

Yet Brian praised the Germans as a race. His return was through Germany, where he had abundant opportunity to converse with many persons who were against the war.

The pictures shown were of Finland, taken just before the beginning of the war. They were of town and country, of forest and lake, of handsome, modern buildings, of lawnlike, peaceful countryside. Many intimate shots were made of the famous men of the little republic. As always with a Brian lecture, the photography was praiseworthy, meaning it was excellent.

Tuesday evening, April 2, under the auspices of the Pacific Geographic, Father Bernard J. Hubbard, S. J., the Glacier Priest, will be at the Pasadena Civic Auditorium at 8:15, Friday evening, April 5, under the same auspices, he will be at the Shrine Auditorium, Los Angeles, at 8:15.

Two New Agfa Memos

Two new models of the popular Agfa Memo Camera, which have just been announced, will be of interest to photographers preferring the 35mm "single-frame" picture size. Each of the two new cameras employs the same general construction features of the Agfa Memo camera introduced last year, but the aperture and film advancing mechanism are designed to give 48 exposures 18 by 24 mm (approximately ¾ by 1 inch) with a Memo film cartridge.

Educators and others who take 35mm. pictures for projection will be especially interested in these single frame cameras since positive projection atrips can be inexpensively made direct from the original negative.

SYRACUSE TEACHES CINEMA

By R. WILLIAM STANMYRE

HAVE you ever sat and marveled at the cinematic quality of the 16mm opus which your neighbor made last summer? Whether he be the fabled doctor, lawyer, merchant, or thief, if his interest in his hobby is deep and assiduous, the chances are better than fair that he occasionally turns out footage of definite merit.

The same thing is true of the men and women in various departments of our universities who find that home-made educational pictures are potent catalytics in the classroom

Still other non professionals find in movies a medium for documentation which carries a tremendous punch and a highly cogent vehicle for propaganda which the man-in-the-street will go out of his way to absorb

Not for Hollywood

With a first hand appreciation of the technical problems faced by such producers and exhibitors and the growing importance of their work, the summer school office of Syracuse University decided in 1938 to inaugurate a course of study "to acquaint the student with the apparatus, the methods, and the technical problems involved in sound motion picture production and projection so that he may better understand film making"

Scene from "Strength of a City"— Enlarged from 16mm. photographed on positive stock

We had no intention of training people for jobs in Hollywood, and in a sense perhaps even the purposes thus outlined in our catalog constitute rather a large order But while the average amateur is handicapped to no small extent by his equipment, it is quite true that his product may benefit immeasurably by even a modicum of guidance and perhaps even by being exposed to his mistakes and those of his neighbor

The matter of sound recording was to receive the lion's share of attention Attend the conferences on visual education throughout the country or drop in on your local movie club and you will find that everywhere the great unbeeded cry is for sound; film makers everywhere are struggling with such makeshift contraptions as acetate playbacks with flexible shafts to maintain synchronism

Undoubtedly acetate recorders are excellent machines when applied to the proper task, but pressed to such a use they are likely to become a curse and an abomination they provoke in an aggravated form all the hideous ailments we experienced in 1927 when the best projectionists in the country were struggling with out-of-sync conditions, black patches in continuity, dirty, scratched and broken discs, unsharp needles, and a host of other ills

Records Good Cricket

And the money invested in some of these abortive attempts is often a good start toward film recording I do not wish in the above statements to disparage the practice of playing standard records as an accompaniment for silent films—undoubtedly this is good cricket

Just a few years ago, only the most intrepid individuals attempted to make movies until word got around that it wasn't so difficult Today, even with the equipment currently available, I believe that the serious amateur can record more satisfactorily on film than on disc Not that everyone who owns a camera should now buy a recorder, but he may buy a sound projector and *have access* to scoring facilities

In the correlative field of projection, too, a few simple rules and the appreciation of some of the pertinent principles of electro-acoustic phenomenon may make a tremendous difference in the results obtained by a person who is accustomed to walk into a hall, drop a loudspeaker on the stage, and squirt a picture on the screen with a bland disregard for the potentialities of his equipment

Make Film for Chest

During the first conduct of my course, financial considerations made it impossible to do much actual filming, but it became immediately obvious that it would be easier to keep a class awake during the sultry summer lecture periods if the monotony could be broken by actually making a short picture

So the following summer arrangements were completed to make a film which the local Community Chest could use in its fall campaign The Community Chest's publicity department agreed to pay the cost of stock and laboratory; the drama

H. H. Smith and [illegible] "Its unbelievable and exact

It's the University"—Inform-ed

What makes a city great?

Dept heads read unseen books

It's public buildings, low or tall

department of the University was to do the rest

It was decided to work in the documentary form to avoid direct comparison with Hollywood products and also because such a format lends itself well to the exposition of a social thesis Our film was intended to finish about 900 feet; ultimately it consisted of all the footage that could be squeezed on to a single reel

We work in 35mm for two rather arbitrary reasons- first, flexibility, and secondly because the only sound equipment available is my own outfit

Majority Film Silent

Three distinct types of work were included in the final print rather to show that they can be accomplished with limited facilities than because they contributed particularly to the final result The bulk of the material was photographed silent Two sequences were shot in single-system sound and the resulting track mixed with music and commentary in the scoring process

One short sequence consisted of material which was shot directly in sound in the tradition of a newsreel interview, but instead of rerecording it was printed separately and spliced into the final print

A few adaptable outdoor shots were made on positive stock in order to examine the possibilities of this material, and some very interesting results were obtained This is not a new or original idea- I have seen many amateur films—particularly in 8mm on positive stock

When developed in the home laboratory such an arrangement reduces filming costs to an absolute minimum, and if one is careful to avoid severe contrasts and halation definitely brilliant and grain-free pictures may result, although the color values will naturally be a total loss

Interiors Mostly

Much of our shooting consisted of interiors These were made on fast stock with a flock of No 2 fotofloods The areas included ranged from a square foot of gears to entire swimming pools and gymnasiums Plus X was used largely on exteriors and a small quantity of Infra-red was required for special effects Total negative used was only 2600 feet

The working print was whittled down to 1100 feet and presented, together with a scene list, to the head of the drama department at Syracuse University, who provided the commentary

Fades, wipes and dissolves were made directly from the working print These were developed in a Stineman tank and dried by hanging from wall to wall, which procedure readily proved by reverse inference the value of a well equipped, dust free laboratory!

The score was arranged and played on a Hammond Novachoid by a recent graduate in music We used the University Theatre for a scoring stage For this purpose, the workprint was broken down into lengths of approximately 400, 400, and 300 feet

After each section was scored, the recorder was reloaded with the same stock and a second "take" effected from tail to head Thus we were able to choose between two takes from each single length of film

Cost Low

This scheme would probably appeal little to Hollywood recordists, but commercial film makers have been using it for years Though not applicable to 16mm recording systems, it renders the cost of 35mm track very low on a dollar-per-minute basis

Our unpraised scoring stage contributed perhaps the most serious difficulties of the entire project The student who handled the mixer controls was required to monitor by means of earphones since we had no provision in the budget for building even a temporary monitor booth This made it extremely difficult to judge relative levels To do so would require him to differentiate between the music in the earphones and that which came to him direct from the Novachord some twenty feet away.

The commentator, too, was required to work extremely close-mike on account of the bad reverberatory conditions; you may imagine what it would be in a 350,-000 cubic foot house with 1600 empty seats!

All recording was done by students The track was developed in a New York laboratory and the finished print was shown at the opening campaign dinner of the local Community Chest organization

Plans Enlarged

It was originally planned to exhibit the picture on portable equipment before small influential groups such as luncheon clubs and church organizations, but the Chest officers soon stewed up other plans

Within two weeks, and at the height of their drive, it was on the screen of the largest and most opulent theatre in downtown Syracuse

During the week, upward of 30,000 persons in a city of 220,000 spent 11 minutes and 12 seconds eagerly absorbing the Community Chest's sales story

I am happy to credit the officers of our local Community Chest with having the vision to sponsor this sort of work; it is definitely something new Especially since their cooperation was modest. We studied their literature, and direct guidance was available whenever it was specifically requested But our own aims and concepts were never belayed in the least

Those of you who work in the com-

mercial field with the sponsor's ad writer dogging your days and haunting your dreams will know what this means We were not required to make a film on the "cram-it-down-their-necks" pattern, nor even to insert the sponsor's name with every breath

Collegiate Field

Instead, we were permitted to present their story as a thesis for social planning and civic betterment. We produced the sort of film which I believe is definitely within the specific province of collegiate producers

The idea of making such films as a class project seems to be a good one There is probably no way of accurately gauging the value of this film to its sponsors, but I like to observe with tongue in cheek that the Community Chest drive went "over the top" for the first time in ten years Seldom does it even come close

As a means of teaching sound-picture technique I think there can be no doubt of its value Certainly it is more effective for a student to watch a picture as it is planned and executed than to attempt to get it all from lectures and idle motions

Our picture has faults, to be sure, principally those which result from the lack of a suitable scoring stage, but the local flavor it provides compensates to a great extent for technical deficiencies and the conditions under which we work quite closely approximate those which the student will command when he returns to his own backyard

I believe that he is thus better equipped than would be the case had he been taught to work under conditions which he could never hope to duplicate

Agfa Ultra—by daylight.

St. Mary's Orphans Home

An old Universal camera is used as a decoy

"Underprivileged mothers must be given care"

CLEVELAND AMATEURS MAKE COMIC QUICKIE

THE Cleveland Amateur Cinematographers was organized a little more than two years ago, with this writer serving as president until January 1 of the present year. At that time Richard C Batchelder took over with a new set of officers, consisting of Miss Dorothy Boettcher, secretary, Gordon A Smith and Charles Ciasca, vice presidents, and Harry Guenther, treasurer

These officers were installed at an annual banquet held on Wednesday, January 17, in the Tavern Room of Stouffer's Restaurant, which was filled to capacity

Member J J Worz served as toastmaster, and very ably gave a history of the birth and life of the club, after which an interesting series of films was presented

A well planned and diversified program along educational and instructive lines has kept interest at high pitch in our group At a recent meeting, Vincent Burns, author of "I Escaped from a Chain Gang," which was adapted and produced as a motion picture, gave some very interesting and helpful hints on how to inject story interest into a script to improve amateur filming projects

At our last meeting, on February 21, a production committee directed by the President, Dick Batchelder, made it possible for members to film an entire production in the short space of one evening.

This was a quickie-comedy titled "Hair Today—Gone Tomorrow." It related the story of an eccentric chemist who at long last falls upon a formula which, the ensuing sequences reveal, will grow hair on anything. A transition carries the situation to the office of a hair tonic manufacturer who views these many miracles with amazement until the concoction is applied to his own bald pate, only to become violently enraged when he finds that the stuff removes what little remaining hair he had

The climax, in true slapstick style, finds the inventor with his collection of bottles, beakers, and paraphernalia bouncing to the sidewalk outside the factory door.

This project, we believe, is something new in filming activities for a cine group, because the entire procedure was started and completed, with the exception of editing, in a single evening. The story, however, was written previously, but everything was furnished and in readiness, including direction, actors, script, props, lighting and titles.

All the members had to do was bring their cameras loaded with film, set up their tripods and shoot at the command of the director Titles were lettered white on black, size 22 by 28 inches and were simply placed on the wall of the room. These were shot at a distance of ten feet, and eliminated the parallax bugaboo.

The boys are now editing their individual efforts, with many encouraging reports coming in about their results When they are shown the committee may offer some sort of recognition for the more noteworthy of the lot

JACK L KRAPP,
Director of Public Relations.

Major General J O. Mauborgne, Chief Signal Officer of the United States Army, arrives by plane from Washington, March 25 on his annual inspection tour of Signal Corps activities on the Pacific Coast

SCHOEDSACK TELLS OF MAKING 'DR. CYCLOPS'

ASK Paramount Director Ernest Schoedsack how he made the amazing "Dr. Cyclops" and he'll answer, "With a slide rule and a blueprint."

Astonishingly enough, Schoedsack isn't kidding. That's actually how the picture was made. To be sure, there were the usual photographic tricks — transparencies, split screens, glass shots and double exposures. These have been used before, but they are new to Technicolor, and "Dr. Cyclops" bears proof that color will have no hampering effect on the mobility of the screen.

When Schoedsack and Producer Dale Van Every started to make the picture they had an artist illustrate every scene in the script. Each individual scene was sketched, illustrating proportionate sizes of the "little people," with Albert Dekker, who plays Cyclops, and with normal objects.

Then the slide rules and blue prints came into being. Each scene was carefully mapped out. Scale drawings showed where every prop, every piece of furniture, every object in the scene was situated. The special effects experts, the cameramen and Schoedsack worked out formulas to determine the exact spot the camera would be placed, and the exact position each actor would take.

Much Estimating

They even figured on how high the lens had to be from the floor, how far the camera was from the player, how far the player from a table, for example, and whether the player had to be standing on a level floor or on a sloping one. All this was necessary to create the "little people."

Hardest job of the filming was to keep Dekker normal in size, while Janice Logan, Thomas Coley, Charles Halton, Victor Kilian and Frank Yaconelli became small. Dekker was not permitted, at any time, to look like a giant, while the rest of the troop would be considered normal. To keep this illusion always before the audience the "little people" are shown only in relation to known objects.

For example, Dekker is shown sitting in a chair. He is leaning forward, one arm on a table, while he converses with the "little people." Everything is normal in size. A quick cut shows his victims gazing fearfully up at him.

Sound Mixer Mixes

In the scene are the table and the chair with Dekker in it. The audience, adjusting itself to the change, recognizes Dekker as normal, and sees the people as small.

All the movements—walking, running, gesturing—of the little people were slowed down to emphasize the fact that they were small. The sound mixer, with his complicated apparatus, raised the pitch of their voices, for deep, booming voices hardly would issue from such tiny figures.

Shot With Stop Watch

Even the dialogue was written so that there were no quick questions or answers, permitting space between each line. Every scene was shot with a stop watch, each speech being delivered in a certain number of seconds. Then there was an interval allowed for a reply from the towering Dekker before the "little people" spoke again.

Schoedsack refuses to accept praise for the amazing accomplishments. He hands credit around to everybody who worked with him, and then remarks, "We showed 'em what could be done. But we can do better. Not with any 'shrinking' story, of course. But some of the stuff we found out about this type of photography is going to come in mighty handy for another picture we're thinking about."

Showing contrast in sizes of "Dr. Cyclops" and one of his human prisoners in Paramount's picture of that title.

Newark Museum Planning Color Photography Exhibit

The Newark Museum is planning an exhibition of color photography from April 16 to June 2, 1940. The display will take up the fundamentals of color and their relation to the problem of photography, the history of color photography, descriptions of several of the chief processes in use, special applications of color photography in the fields of science, illustration, advertising, etc., and will also include a section on color motion pictures.

In addition, the exhibition will show a collection of color photographs by such outstanding professionals in the field as Nicholas Haz, Ivan Dmitri, Victor Keppler, Leslie Gill, Halleck Finley and Hi Williams.

Positive Proof
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Motion Picture Photography
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Black and White or Color
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959 Seward Street, Hollywood California

MAJOR SOUND CHIEFS EAST AS ERPI GUESTS

Major studio sound directors will be guests of Electrical Research Products, Inc., on a trip to New York for a week's study of recent and pending improvements in sound film recording and reproducing, including demonstrations of improved equipment.

Group pulls out for the East April 5 on the Super Chief, with daily technical discussions slated at Bell Telephone Laboratories and ERPI headquarters. A highlight of the trip will be attendance by the party at the first demonstration of stereophonic sound reproduction by Bell Telephone Laboratories at Carnegie Hall April 9. Visit to the Western Electric manufacturing plant at Kearny, N. J., and other points of technical interest are also scheduled.

The trip is in line with the policy of ERPI in establishing closest possible relationship between the Bell Laboratories and its own research engineers and the studio licensees of Western Electric sound recording.

Clifford W. Smith, Hollywood, vice president of ERPI, will be in charge of the trip. Others in the party will be Douglas Shearer, Metro Goldwyn-Mayer, Elmer Raguse, Hal Roach, E. H. Hansen, Twentieth Century-Fox; Loren L. Ryder, Paramount, John Livadary, Columbia, Thomas Moulton, Samuel Goldwyn, Bernard Brown, Universal; Jack Whitney, General Service Studios, and K. F. Morgan, Commercial Manager of ERPI.

Los Angeles 8 mm. Club

The March meeting of the Los Angeles 8mm Club was held in the Eastman Auditorium, Hollywood.

All the members were urged to participate in the 50 foot roll contest to be held at the April meeting.

President William Wade spoke on the arrangements made for the Club's radio broadcast over Radio KECA as a feature of the studio darkroom program. Art Brearley, conductor of the program, urged all members to attend, as the KECA Auditorium had been reserved for members and friends.

Frank Judson of the Art Center School, and an authority on composition, was the guest speaker of the evening. His talk was well received and very helpful to the members.

The quarterly copies of "Thru the Filter" were distributed. Editor T. H. McMurray was commended on the new and bigger Magazine.

The feature of the evening was the viewing of an unusually fine 8mm color picture of the South Seas filmed by Burton Baldwin yachtsman and sportsman. Other pictures shown were "A Star is Born," filmed by member Al Leitch, and "1940 Rose Parade," filmed by member Leon Sprague.

LEO CALOIA, Secretary.

B & H Increases Illumination 50 Per Cent on Film Viewer

Indicative of Bell & Howell's constant attention to small details is the announcement of a brilliant new lamp for the B & H 16mm film viewer. Said to increase the brilliance of the image on the ground glass by a full 50 per cent and to provide greater uniformity of light over the picture area, the new lamp achieves these improvements by concentration of the filament rather than by increased wattage.

Bell & Howell explains thus: The optical system of the viewer accepts light from a definite field, just as a camera lens covers a given area, and it is only that portion of filament included in this field which is effective in lighting up the film in the viewer.

Light from filament outside the field is not "seen" by the lens, and therefore contributes nothing to the brilliance of the image. Also, uniformity of light over the picture area depends on uniformity of filament distribution in the field of the lens.

Our Congratulations

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HERBERT T. KALMUS, *President*

TWO COMPANIES MAKE DEBUT IN 16MM. SOUND

COLOR and sound on 16mm stock makes a strong showing in two films projected by Hollywood Industrial Pictures at the end of March The first was "Record Breakers," a story of the 1940 Gilmore Yosemite annual automobile contest, and "Wildflowers of California" The contest was in approximately 1000 feet and the second was 400 feet in length

The contest was produced by the Industrial company, the flower picture by Telefilm, Hollywood The showing as a matter of fact, was intended to be a double demonstration of the ability of the two companies along their particular lines

Hollywood Industrial Pictures aims to produce commercial films that may be exhibited in stores, schools, etc., anywhere at a moment's notice They may be used to train personnel, sell dealers and consumers, dramatize factory processes and improve public relations

Telefilm, Hollywood, has been in business for some time The company specializes in putting sound on film, black and white or color This reporter had been told by Hollywood men—men who know—that the Telefilm company was doing something out of the usual in the way of recording and duplicating color work so far as known that had not been done before

It was March 22 when the reporter was given his first opportunity to hear and see an example of the company's work. It was excellent, and demonstrated that real progress has been achieved in recent months

The Industrial company's staff is composed of the following: Merchandising counsel, H J Hoxby, production, W G Campbell Bosco, technical direction, William Stull, A S C , cinematography, Robert W. Teorey, associate editor, George Carleton Brown; associate director, Patrick Michael Cunning, narration, Bill Fuller, secretary, Edward J Pyle, Jr

Rain and Snow

The Yosemite run started at 5 30 in the morning in a driving rainstorm Ten and a half hours were allotted for each car to cover the course of 305 miles—it was an economy run The pictures of the run demonstrate the handicaps suffered by the photographers—ran a good part of the way to the snow line That was reached some time during the afternoon as the cars started up the mountain The elevation at the close of the run was in the vicinity of six thousand feet, where the snow was much in evidence

One of the mitigating features the photographers discovered when their films were shown was the unusual cloud effects. The four cameramen were Robert W Teorey, Ellis Yarnell, Sterling Barnett and William Stull, A.S.C Ed Pyle was production manager and film editor

The sound recording on the contest film was by Telefilm, Hollywood Five scenes were actually synchronized on location, but on the others were recorded directly on 16mm film

The flower picture was a test subject by Telefilm The company wanted to demonstrate—and it did—what could be accomplished in 16mm on color, with music added to the film There were pictures of great fields of poppies, long shots and closeups. There were many pictures taken in the desert, of joshua trees, of cactus and Spanish bayonet, the "queen of the desert," the wild geranium and wild mustard, and many others

Coming back to the sound, it was unusually good This reporter thought it too loud for a room but 14 feet wide and 24 feet long, that it should have been reduced in volume Ed Pyle agreed—he was running the 16mm projector—but said purposely it was permitted to be loud to convince any doubting Thomases that the sound was there if needed.

He showed on the indicator of the portable De Vry projector how on a scale of 100 but 25 percent of that volume had been employed

"That is not our sound, but Telefilm's," Pyle explained, "but there is enough of it easily to fill the Shrine Auditorium" The Shrine seats 6600

Cinema Club of San Francisco

The monthly meeting of the Cinema Club of San Francisco was held March 19.

The program consisted of the following

Club Member J Allyn Thatcher gave a talk on "Special Effects" and brought along all his "gadgets" necessary for the work He also screened his 1939 Christmas pictures

Club Member Milton Dean showed one of his interesting pictures called "California in Spring Time," entirely in Kodachrome.

Club Member Rudy Arfston had some very interesting pictures on Lake Louise and Banff taken on his vacation, also in Kodachrome.

HERB KELLEY, President.

WAGNER AND SKALL WIN PHOTOGRAPHIC AWARD

SIDNEY WAGNER, A S C , and William V. Skall, A.S C., were given the photographic honors for February by the Hollywood Reporter's poll of the correspondents situated in the west coast film centre M-G-M's Technicolor "Northwest Passage" was the production. It was the twenty-fourth month the correspondents have so voted

This is the first time either of the two men have been named by the correspondents for first honors, although both have been close to that position before There was no doubt of the correspondent's decision, as they gave the M-G-M subject seven times the number of votes they accorded the second choice.

That was a black-and-white subject, Warner Brothers' "Ehrlich" This splendid picture was photographed by James Wong Howe, A.S.C., who in July of 1938 was declared the best photographer of the preceding month with "Algiers" "Ehrlich" ran a close race with "Northwest Passage" in the course of the voting, securing four winners, while "Northwest Passage" won out on but two Oliver T Marsh, A.S.C , and Joseph Ruttenberg, A.S.C., won third for their photographing of M-G-M's "Broadway Melody."

"Dr Ehrlich" was voted the best picture, Edward G Robinson the best actor, John Huston, Heinz Herald and Norman Burnside writers of the best screenplay, and Albert Basserman the best incident performance. For "Northwest Passage" besides the photographic award King Vidor was named the best director

Carol Lombard for RKO's "Vigil in the Night" was declared the best actress, an honor, indeed, considering the sombreness of the part Ann Shirley, for her work in the same picture, was voted the best supporting actress. Ian Hunter, in M-G-M's "Strange Cargo," was voted the best supporting actor—the only player in that Gable-Crawford subject to be so honored It would be difficult to select any part in the month that overrated that of Hunter's

The best musical score was awarded to Cole Porter, for his score of M-G-M's "Broadway Melody of 1940" From the same picture came the vote also for the best original song, "I've Got My Eyes on You." The best general feature was said to be M-G-M's "The Man from Dakota."

Finding Picture Treasures in the Desert

By CHAS. W. HERBERT, A.S.C.

Scene showing loading of cactus for candy manufacturer on to back of burro.

FOR centuries deserts throughout the world were shunned by man. No exception was the Great American Desert, stretching across the southern tip of New Mexico, Arizona, Nevada and into California. With the pushing westward of frontiers, the desert's horizons have been narrowed with amazing speed by men of determination, brawn and knowledge.

Just as early travelers skirted the desert, selecting long roundabout routes rather than venture a hazardous crossing, so most photographers have avoided the desert and sought greener fields in which to work.

Some ambitious artists and photographers have, however, heard the call of the desert and brought back beautiful pictures. These were inspired by brilliant flowers and ever changing colors with patterns of lights and shadows.

Action and life had been lacking, and this made the desert particularly uninviting to the motion picture cameraman. But with the progress in irrigation, highways and the coming of hordes of sunseekers, the face of the desert has been lifted and life has sprung up where stillness had prevailed.

Search Thoroughly

In November I was requested by the home office of Universal Newsreel to cover the Southwest, making material for our "Going Places" travelogue reels. As my last assignment had been in the Absaroka Mountains near Livingston, Montana, the idea of working in desert country was quite a let down.

I knew that I would have to work hard and search thoroughly for features that would come up to the pictorial and interest requirements of our reels.

Since many changes in the desert had taken place in the last ten years, I first looked around for newly developed fields. I soon learned that Death Valley, through the efforts of the National Monument Service of the Department of the Interior, plus development of tourist facilities by the Pacific Coast Borax Company, was becoming more and more popular as a place to see in the winter.

Making "Going Places" Reel

So I headed for Death Valley, but with a skeptical feeling that, at most, I could only shoot enough material to fill up part of one of our reels. It took only two days of research and talk with the many enthusiastic boosters of Death Valley for me to visualize a complete reel right there, so I started to work with enthusiasm.

Each travelogue reel needs nine hundred feet of scenes built up from about eight different sequences. Each sequence should be of widely different subject matter and have action interest as well as pictorial quality.

The following working outline gives a good idea of what I found in Death Valley, and incidentally what constitutes a "Going Places" travelogue reel.

After making a series of introductory scenic shots of the valley, various eroded areas were included with tourists seen here and there.

Next a sequence of the Government naturalist searching for and finding prehistoric animal tracks was worked out and made in spectacular settings.

A convincing sequence was built up showing how natural springs have been found, ditched and controlled to supply water for the tourist needs, irrigate the date orchard, golf course, garden and fill the swimming pool. This sequence was closed with shots of a swimming party in the beautiful Furnace Creek Inn pool.

Following along the same line, a sequence was worked out showing the chef serving elaborate food at an outdoor luncheon in the Palm Garden of Furnace Creek Inn.

As mining and prospecting have long

been associated with Death Valley a picturesque and interesting sequence was made of an old prospector showing a group of tourists how to pan gold. The setting was along a fast running stream of water with the Inn as a background

Long Shadows Intrigue

Horseback riding in one of the chief diversions and the best way to see the spectacular areas, so a party was photographed leaving Furnace Creek Ranch and at various effective spots round about. This sequence closed with a couple of riders galloping through the Devil's Cornfield and across the Sand Dunes at sundown when long shadows relieved the monotony of the settings.

A novel sequence was worked out on the world's lowest golf course by dressing the Indian caddies in fancy costumes, thus making a commonplace subject of golfing colorful.

Tourists riding on the Baby Gauge Railway at Ryan, along the old borax mine tracks furnished a sequence with plenty of movement and interest.

The material which I obtained in Death Valley promises to make a complete and interesting pictorial reel with plenty of action throughout.

Searching around Tucson for suitable subjects for a reel "Tucson Trails," the Saguaro Cactus Forest in the desert nearby sounded good and would furnish an ideal backdrop but was monotonous without action. Inquiring around, I learned that the University of Arizona Botany Class made occasional excursions there to study these unusual plants.

Bus on the Desert

A party was arranged. They made the trip in a sleek new bus which put action in the general views of the forest. Then as the class got out of the bus, a series of effective shots were made showing the students walking around the outstanding specimens.

Next a set up was made as the professor gave a lecture on one of the giant cacti while the class sketched it. Most unusual of all were the scenes which I made as the professor took a big crosscut saw and cut off one of the large stalks to allow the class to study age rings and the accordion structure which allows the plant to expand and contract as it absorbs or consumes water.

By this time I had come to regard the desert as a storehouse of material for me, and when I moved over to El Paso to make a reel there I cast my eye about the desert again for material.

A box of cactus candy in a store window attracted my attention and led me to the manufacturer in El Paso. After he explained the process I knew I had another subject.

I went in a truck to the foothills of the mountains about ten miles away with a Mexican who gathered the cactus for the candy maker. He took along a burro, a stout chain, a crowbar and an axe. Cactus for candy must be the barrel variety and it must be healthy and fat from plenty of water that it has absorbed. Scenes were made as the Mexican selected a prime specimen, cut the accessible roots, put a chain around it and uprooted it with the crowbar.

The barbs were then cut off with the axe and the cactus, weighing almost a hundred pounds, loaded on to the burro. All of these scenes had effective mountain backgrounds and the foreground action was picturesque and interesting.

Cactus to Candy

Next the burro was led to the truck and his load transferred. Some cacti near the road were put into the truck direct without having to cut off the barbs and load them on the burro's back for relay. When the truck was filled it was driven off to town.

There the cactus was assembled in a yard where a picturesque mission filled up the background of my set. Scenes were made as the barbs were burned off some of the plants and the cactus prepared for its entry into the factory.

They were peeled with an axe, quartered with a saw and then the core removed. All of these shots were made from angles which took advantage of cross lighting to create shadows while the mission was kept in the background wherever possible.

In the factory I made scenes of the slicing machine and then another machine which cut the sliced pulp into cubes. Next came scenes of cooking the cubes in giant copper kettles of thick syrup. The final shots showed the golden brown cubes being packed into boxes and fancy containers.

I expect to build up another sequence of cacti in bloom during April and then it will be time for me to move on to other places for more "Going Places" reels.

Girls packing cactus candy in El Paso

St. Paul Moviemakers

Chairman E. C. Sickel of the St. Paul Amateur Moviemakers Club program committee announces through the columns of Reel Stuff, the club's house organ, a plan for the approval of the club. This is it:

First, two members of the committee are assigned to the responsibility of arranging for the meetings for one month. These two members are to select as coworkers two additional members who are not now on committees, to assist them in these programs.

In this manner no one person will ever be responsible for more than two meetings during the year. This will permit them to put their best efforts into giving the best possible.

Second, the first meeting of every month will be given over entirely to (a) Business session, (b) Lecture on a timely subject, and (c) Discussion groups. This meeting is for the members only, including prospective members. There will be no entertainment feature.

The second meeting of the month will be given over entirely to visual education and entertainment features. This will be open to the public. There will be no business session.

Third, all pictures to be shown should be checked with the committee for quality and length so as to make the program helpful and interesting.

Fourth, continue two meetings a month with final meeting on June 4, it being the annual banquet night.

Adaptability

● The light from "National" Studio and High Intensity Carbons is as adaptable as the artist's pencils. It allows the cinematographer to use his craftsmanship to the best advantage in both color and black and white productions.

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MITCHELL BLIMPLESS CAMERAS REALLY SILENT

By WILLIAM STULL, A.S.C.

FOR over a dozen years—ever since the Vitaphone drove motion picture cameras into sound proof concealment—cinematographic conversation has pivoted about the phrase "—but when somebody gives us a silent camera—"

That phrase is still in use but it is a matter of record that today no less than three types of silent, blimpless cameras are commercially available, and a fourth, it has been announced, will soon be on the market It seems logical, therefore, to inquire into how these present-day silent cameras are performing in actual service

Probably the most widely used of these cameras is the Mitchell "BNC," which, it may surprise some readers to learn, first appeared nearly six years ago, in 1934

Fundamentally this camera is a logical refinement of the basic Mitchell design, which first gained favor in silent-picture days, nearly twenty years ago The movement has been mechanically silenced and inclosed in a sound-proof double housing which eliminates the need for a blimp or other sound-proofing

All of the other desirable features of silent day Mitchells have been retained, including, of course, the speedy focusing shift, the dissolving, adjustable shutter, the built-in filter disk and internal mattes, and the like

Simple Designation

The finder is mounted close to the lens, and automatically compensates for parallax in focus changes. The lens is externally mounted, and eliminates the undesirable practice of photographing through a glass-windowed blimp porthole All controls are external and the camera may be operated with the same freedom as an unblimped, silent picture camera

The derivation of this camera's designation—BNC—has puzzled many members of the industry, yet it is simple enough

Some eight years ago the Mitchell engineers drew plans for two cameras, a studio camera and a newsreel camera The latter was built first, and received the obvious designation "NC" It proved unexpectedly well suited to many studio uses, and became the present model so successfully used as a blimped camera in many studios

The "studio camera" design was never built Two years later, the NC design was further refined into what was virtually a new model, with its integral sound-proofing, and became the present BNC, the genuine studio model

More than a score of these cameras are in use today The largest user is the Warner Brothers' Studio, where ten BNCs have been in operation for nearly two years Several others have been in use for varying periods in other Hollywood studios and abroad. Therefore when we wanted information as to the performance of the BNC we turned naturally to the Warner Brothers' photographic staff

"Profitable Investment"

First of all, naturally, we queried Camera Executive E. B. (Mike) McGreal as to why his studio had gone to the added expense of purchasing these more costly cameras, and asked him if experience had proved the move justified

His reply was that experience had proved that the cameras have gone far beyond expectations. Elimination of the blimp has proved a great time saver, he states, and the camera is more efficient and easier to handle than any camera since the days of silent pictures.

He pointed out that the aspect of cost was relative: that while the conventional blimp-type cameras might be individually less costly, by the time they had been equipped with adequate blimps much of the disparity in cost would be gone

Further, the speedier operation of the blimpless BNCs has saved so much time in every day's shooting that the added cost has proved a profitable investment.

"Finally," he remarked, "we felt that since we were getting cameras, we might as well get the best Since the BNC was available, why should we make a six-figure investment in conventional cameras that were already obsolescent, knowing that sooner or later the industry would be on a basis of using either BNCs or some similar blimpless design—and we would then have had to equip ourselves all over again?"

Next we encountered Charles Rosher, A S C, on the set, lining up a shot for his BNC. "I think I can sum things up best," Rosher said, "by looking back nearly twenty years. Back in those earlier days every cinematographer of standing owned and maintained his own camera.

"Naturally, when he saw something that was genuinely better, he bought it as a practical investment in business equipment. Just as naturally, with his own money at stake, he made himself very sure that it was an improvement!

"I feel pardonably proud of the fact that I was one of the very first cinematographers to purchase a Mitchell camera. Actually, as I remember it, mine was Mitchell No. 3

Speed and Convenience

"At that time, speed and convenience were the two outstanding features of the Mitchell. The focusing system was by far the fastest and easiest to use. To focus you simply twisted a convenient handle, and there was your picture on an accurately-placed ground-glass, viewed through a powerful magnifying system which reinverted your image and corrected it laterally.

"Another twist of the wrist and you were ready to shoot. You could take a last-minute check of focus and framing on the ground-glass, even after the director had called 'Camera!'—and still you would not be holding up shooting

"The present Mitchell BNC compares to conventional blimped equipment almost exactly the way these first Mitchells compared to the cameras we were using back in 1921

It is faster and easier to work. Accurate focusing is no longer an involved problem of unbuttoning five or six catches, opening a couple of heavy doors, and burying your head in a blimp—to say nothing of having to reclose the assembly when you've focused.

"Instead, once again it is the old, quick twist of the wrist and a direct glance through the magnifier Once again you can check your focus at the last minute—even, if necessary, while the

camera is getting up to speed—and still be ready to shoot without delay

"The operative crews, on their part, find this more convenient operation fully as advantageous. In follow-focus shots, for instance, the follow-focus, parallax-correcting features of the finder are very helpful In routine operation it is also an advantage that all the controls are on the outside of the camera

Noteworthy Gain

"Finally, eliminating the glass window that we used to have to shoot through from the old-fashioned blimps is another positive asset. No matter how carefully selected such a pane of optical glass may be you can't photograph through it without some loss in visual quality, and since at each surface of such a window you have a loss of some 5 percent of the light passing through, eliminating that glass is, with the low illumination levels used with our present fast films a noteworthy gain in lighting and exposure"

Sol Polito, A.S.C., on another set, also paid tribute to the speedier operation of the BNC "Just like the original Mitchells of twenty years ago," he said, "these cameras are faster operating. You can go through a whole day's work without ever having to open the case except for reloading—everything is right out where you can operate it without having to dig your way into a blimp

"On exterior scenes the adjustable shutter which we have on the BNC—and which we didn't have on many of the older types—is another asset. Often we have to pan or dolly from direct sunlight to heavy shadow or back again, giving a tremendous variation in exposure, even though we use reflectors or booster lights to lighten the shadow

"With the BNC it is simple to adjust the shutter from outside the case, during the shot It pays triple dividends in smoother photography, easier camera-work, and simpler laboratory work This is just one of the many points where we are at a disadvantage using conventional blimped cameras, and where this new Mitchell will help us out

"The lighter, smaller camera gives us more of the mobility we used to have back before sound came in, The smaller bulk of the BNC makes it much handier to use in cramped quarters, where a blimped outfit might be inconvenient, or even impractical

Interchangeability

"And here's another thing we've learned from experience: the lens-mounts and accessories are better standardized than on the older cameras Before we had the BNCs, if my camera was in the shop and I had to use another—or if I had to borrow a lens or finder from some other outfit to use on mine—I couldn't be absolutely sure that they would work perfectly together.

"The calibrations on the lens from another man's camera might not be accurate if the lens was used on mine; the finder might be slightly off; in fact, there would be too much individualism among the different components

"But if today my BNC is in the shop, and I carry on using Ernie Haller's or Jimmie Howe's, or any of the seven other BNCs in the studio, I not only know that it will be accurate, but that I can use my own lenses and accessories on it without the slightest variation from normal"

But the best summary, perhaps, was made by L. William O'Connell, A.S.C., when he said: "I can't say much about them. They're simply such a perfect instrument for the work at hand that I never have to give the camera a thought. It's there—it does its work perfectly—so perfectly I'm never conscious of its presence

"I just go ahead with my own work and never have to think of the mechanics of the camera at all You'd better go and ask someone else about it!"

LITTLES' PROGRAM GETS SIX FORMAL SHOWINGS

DUNCAN MacD. LITTLE will again present his Annual International Show of Amateur Motion Pictures for the benefit of the Peabody Home on Wednesday evening, April 3, at the Barbizon-Plaza Theatre, New York

This program, the eleventh annual, has been selected by a competent and able Jury from more than thirty films submitted by amateurs far and near. These films, varied as to subject and excellent as to photography, are both interesting and beautiful

The jury for the selection of the program was composed of the following: Dan C. Anderson, feature writer, New York Sun, Wladyslaw T. Benda, artist and illustrator; Eleanor D. Child, supervisor, Audio-Visual Education Department, Public Schools, Greenwich, Conn.; Jocelyn Crane, New York Zoological Society; Eileen Creelman, film critic, New York Sun; Bosley Crowther, film critic, New York Times; Arthur L. Gale, editor, Movie Makers; Mack C. Gorham, educational film producer; Russell Potter, Director, Institute of Arts and Sciences, Columbia University; Jesse Zunser, film critic, Cue Magazine.

ELEVENTH ANNUAL INTERNATIONAL SHOW OF AMATEUR MOTION PICTURES

Sunday Evening March 31 1940
34 West 67th Street
Preview

Wednesday Evening April 3 1940
Barbizon-Plaza Theatre New York
Gladys Andes Director
For the benefit of The Peabody Home

Monday Evening April 8
Newark Art Club Newark N. J.
Under the auspices of Newark Art Club

Sunday Afternoon, April 14
Nugget Theatre Hanover N. H.
Under the auspices of Audio-Visual
Education Department
R. Haven Falconer, Director
Dartmouth College

Monday April 15
Durham N. H.
Under the auspices of the Lens and Shutter
Club University of New Hampshire

Wednesday Evening, April 24
John Hancock Hall, Boston
Under the auspices of New England
Museum of Natural History
Bradford Washburn Director

The program of the eleventh annual will be as follows, all black-and-white, selected from well over thirty films

"The First Christmas," a "first film," Rudolph Rowland, New York City; "Gold' Gold' Gold'" Fifth Grade, University Training School, Lexington, Ky., Direction and photography, Lillian McNulty; "When the Cat's Away," Eighth Grade, Lowell Junior High School, Long Beach, Cal., under supervision of Helen Rees Clifford; "Mexican Silhouette," Clement K. Chase, Tucson, Ariz.

All the remaining six films are in Kodachrome

"Below Zero," Duncan MacD. Little, New York City; "Skis Over Skoki," John C. Jay, Jr., Williamstown, Mass.; "New York World's Fair," Ralph W. Smiley, Roseland, N. J., "Flaming Canyons," "Cinecoles," New York City, "Marshland Mysteries," Robert H. Unseld, Chicago; "At Christmas Time," Miss Esther Martin, Newark, N. J.

Three of the foregoing were sound on film, two with records accompanying. The program will run about two and a quarter hours

The Peabody Home this year is celebrating its sixty-fifth birthday During these many years its doors have been open to those women whose resources have become exhausted and whose age has made it impossible longer to care for themselves. Every effort is made that Peabody shall be a home in spirit as well as in name, and everything possible is done to surround the women in its care with an atmosphere of friendliness and cheer.

All seats for the Eleventh Annual International Show of Amateur Motion Pictures are reserved, applications for tickets will be filled in order of receipt and tickets can be secured from Mrs. Duncan MacD. Little, 33 West 67th street

In Making Government Documentaries You Meet the Unexpected

By FLOYD CROSBY, A.S.C.

THERE is very little chance of becoming bored with life if you are assigned to direct the photography of some of the documentary films Pare Lorentz and others are producing for the United States Film Servire!

Not even newsreel cinematography could produce a greater succession of varied technical problems, for in this work you often have to combine the most literal of realism with a photographic treatment keyed to the basic mood of the idea your film is trying to convey

Some of the time you may be able to work in a Hollywood studio, with professional actors and all the latest technical conveniences At other times you may be sent on location to some distant and sparsely settled region to film exteriors, and often practical interiors as well, with untrained actors and equipment pared to the bone by the need of utmost portability

At other times you may be sent to picture phases of this industry or that. And at still other times you may face the problem of making strictly candid scenes in some big city slum

Those, at least, are just a few of the problems I've enjoyed during the last fourteen months During that period I spent several months working with Pare Lorentz on a feature length film, "Ecce Homo" ("Behold the Man"), dealing with American industry

Next, as completion of this film had to be deferred, I worked with the same director on the recently released "The Fight For Life," based on Paul De Kruif's book dealing with maternity and infant health problems in the cities In between I made a film telling the story of rural electrification, with the Dutch documentarian Joris Ivens.

Stress Realism

Strangely enough, photographing some of the Hollywood-made scenes for these films furnished some of the most perplexing problems. Realism is the key note of the pictures — and my studio-made scenes had to match with interiors made in the field, under the crudest of conditions

Underplaying Hollywood's accustomed photographic finish while yet retaining properly good photographic quality was often a real problem. It is one thing to make a scene that is to go into a wholly studio-made production look real, it is quite another to make such a scene look as real as intercut shots of the real thing!

For example, there were several sequences in "The Fight For Life" which, as they required synchronized dialog were made in the studio in Hollywood But these were intercut with many other sequences made actually in one of Chicago's greatest maternity hospitals, and with others made under incredibly adverse conditions in slum dwellings.

Juice Limited

Making those slum scenes was a really unique experience. Some of our scenes had to be made in a crowded apartment with rooms so small we could scarcely get our equipment into place In one instance we had to work—camera, lights, crew and all—in a dingy room less than eight feet square, with four adult actors, a large double bed, a bureau and two chairs! For other shots in the same sequence we had to light up not only that room, but two adjoining rooms

Yet our current supply was always limited My gaffer, Pete Swenson, was constantly faced with the problem of finding as much as 60 amperes Of course we had the advantage of fast film—Plus-X—but even so, we usually had to spread the light very thin For the more distant rooms, we could make excellent use of some of Art Reeves' efficient floodlighting units, equipped with No. 4 Photofloods

But in the foreground, and in the other shots in the small rooms, even though we made full use of our M-R "Baby Juniors," often nailed to the walls with wallplates, the cramped quarters played havoc with our front light There was only room on the floor for one lamp.

Often camera and lamps, though backed against a wall, were almost within arm's reach of the actors, and it was impossible to prevent spotty exposure-values as the players moved in and out of individual lamp beams, especially since we had only one dimmer available!

Hypersensitized Super-XX

That same production called for a follow shot of one character as he left the hospital where a woman has just died, and wanders sadly along the street at night. It was utterly impractical to stage this in the accepted studio sense, with special lighting equipment

So we had a roll of Super-XX specially hypersensitized for the purpose, and made the shot under strictly practical conditions, with the camera following the actor from our camera car The Eastman experts in Rochester conservatively told us they though the hypersensitization would increase the speed of Super-XX by about 15 per cent; the actual speed increase, as nearly as I could estimate from our tests, was much more nearly 35 per cent

At any rate, the scene as filmed was eminently successful, giving excellent exposure not only in the store windows in the background, but in many shadow areas, and, of prime importance, on our actor, who moved largely in the light cast by the illuminated windows.

Another instance where Super-XX proved valuable was in a scene made for the rural electrification picture In this scene, the farmer, who has just electrified his farm, shows how this new convenience fascinates him by going out in the evening and flipping on and off the switch controlling the lamp that floodlights his farmyard I lit up the surrounding buildings as best I could by scattering all our available lamps wherever possible

Then the problem was to get the "switched-out" night effect without having everything go absolutely black on the screen. So I wired the lights in two circuits At the cue, the front lights were killed, leaving only the cross lights. At the same time I cut the camera's shutter down to about 50 degrees This gave us just the right effect, the buildings show up as faint, ghostly shadows, and then jump into evidence as the new light goes on

Another similar problem was a shot of the same farmer in pre-electrification

days, walking to the barn at early dawn with his lantern. Between undercranking and the speed of the film, we got just the desired effect, a fair illumination of the farmer's legs, with very little else showing

Interiors Under Difficulties

For this picture, we filmed our interiors in the actual rooms of an Ohio farmhouse. Here again we had to work under difficulties. The new power line supplying the farm carried plenty of current for farm and home purposes, but not nearly as much as we would have liked to power our photographic lamps.

A line rated normally at 60 amperes seems ample—until you start using it to feed photographic lamps. We often had to overload the circuit, drawing 80 or even 100 amps. for short periods—and still we often wished for more.

Inevitably many of our scenes dealt with the unfavorable illumination of the farm home before electrification. This gave us a chance for several interesting light-effect shots, with the entire family clustered round a single kerosene lamp, each trying to find a position where he could get enough light without inconveniencing the others. Baby Juniors came in very handy there.

In direct contrast were the later scenes in the same room, apparently after electrification. These called for normal interior lighting, yet had to be done with limited facilities and in a relatively cramped space.

Had the new "dinky inkies" been available then, they would have been worth their weight in gold to us, for they don't draw much current, yet produce a very useful amount of light. Moreover, their small size would have enabled us to conceal them in the scene to give needed highlights.

I believe, too, some could have been suspended on the walls with rubber suction cups to give us some of the high angles of light we could not get as it was, since we could not nail wall brackets to the walls of this house.

On that particular film, the budget was rather small, and much of the time we had to do without a gaffer, or even an electrician. But luckily we trained the farmer's son as a general helper, and as he learned to move and adjust lamps, connect and disconnect them, the work became easier.

Problems In Auto Factory

In some of the sequences for "Ecce Homo" we worked in the big industrial plants of Detroit and Chicago. Here we were able to use a larger crew and more equipment, but to offset it we had immense areas to light. Even with the fastest film, if you have only a dozen or so lamps, it is an almost impossible problem to light an automobile assembly line nearly a quarter of a mile long!

The only solution was to light the foreground, where the important action occurred, quite fully, and then to let natural lighting take care of the distance, aided wherever possible of course, by one or two strategically-placed lamps. Making these scenes was again a matter of working in rather cramped quarters, for naturally every possible bit of space was devoted to making automobiles, rather than movies. In one of these scenes we had to set up at a point embarrassingly close to one of the overhead conveyor lines that brought a constant stream of fenders to the assembly line.

These parts were hung on hooks, and our set-up had to be such that if my assistant, Dave Smith, leaned forward to look through the finder, he cleared the dangling fenders—but if he straightened up for a moment, he was likely to get a nice crack on the head from the next part that came along!

Non-Glare Would Help

The scenes in which we photographed the refining, pouring and forging of molten metals were another problem. The metal, of course, was white-hot, incandescent. It was impossible to build up an equal level of illumination with our lamps, so the contrast was necessarily extreme.

In addition, the incandescent metal gave us "ghosts" and all sorts of glare on the lens. Some of the recently introduced non-glare treated lenses would have been invaluable, but since we didn't have them I tried using a neutral-density filter, but it had little effect on ghost images.

In general, we used Super-XX film on all of these scenes made under extremely adverse lighting conditions. And as there were few expanses of light-toned neutral areas in these shots, the grain was not noticeable. For more normal interiors, we used Plus-X with excellent results, and Background-X on normal, day exteriors. All of our negative went through the Paramount Studio laboratory in Hollywood, and the excellent treatment Ray Wilkinson's crew gave it was a tremendous asset.

Photographing Ford River Rouge plant in near zero weather, Floyd Crosby at camera

Our photographic and lighting equipment was first class. We began with a Mitchell rented from the Grand National Studio, and later changed to one of the new Bell & Howells, fitted with their new lever-operated rack-over, which proved to be an ideal camera for this work.

Speaking about this rack-over mechanism, I'd like to say that although we didn't—luckily—have to work in any dust storms, we did use the camera in plenty of dusty places, and never did we have any trouble with dust getting into the mechanism.

Twenty Lamps Minus

Our lighting equipment, as mentioned, consisted of several "broads" and "baby Juniors," together with a group of Art Reeves' excellent portable units for photofloods. All told we had less than twenty lamps! While these lamps are neither as large nor as numerous as the equipment a studio unit would expect to take on location, they served us well. And unlike a studio troupe, we could not carry a generator with us, but had to

(Continued on Page 182)

MORE THAN SPECIAL ABILITY

TRADITIONAL Eastman uniformity backs up each film's special ability. That's why cameramen place utmost confidence in the three Eastman negative films — Plus-X, Super-XX, and Background-X. This reliability has made them the raw-film favorites of the industry. Eastman Kodak Co., Rochester, N. Y.

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Fort Lee Chicago Hollywood

PLUS-X
for general studio use

SUPER-XX
for all difficult shots

BACKGROUND-X
for backgrounds and general exterior work

EASTMAN NEGATIVE FILMS

Progressive Kodak Hawaii Opens New Home

By IRA B. HOKE

UNDER the able guiding hand of F B (Fritz) Herman, Kodak Hawaii Ltd has just completed a highly modern establishment to take care of sales and service in the south sea islands.

Situated at 1065 Kapiolani Boulevard, Honolulu, the new plant and store is a monument not only to Mr Herman's business acumen but also to the local island firms that were able to produce the fine building and equipment

Thoroughly fireproofed by an extensive Grinnell sprinkler system as well as hollow tile partitions, the 26,000 square feet of floor space includes showrooms, non-reflecting show windows, developing and printing rooms, Kodachrome processing plant, two projection rooms, model dark rooms and a specially designed still studio

The welfare of Kodak Hawaii's ninety employees, of whom all but three are Honolulu residents, has been well taken care of. The recreation room for women workers is furnished in a homelike atmosphere with broad windows giving a lovely view of the Koolau mountains. For relaxation the room has been provided with magazines, checker board and bridge tables.

Men employees have been provided with tile showers and recreation room furnished with card tables and lounging chairs.

Top Speed Finishing

The designers of the building have taken advantage of Hawaii's matchless climate by furnishing the roof with umbrellas and comfortable chairs for the use of employees during the lunch hour

Speed and the best service modern photographic scientists can provide are incorporated in the finishing department of Kodak Hawaii's new home

It is equipped with the latest straight line method of production. An automatic printing machine, developer and electric dryer are used to provide not only an eight hour service, but to insure the most consistent and accurate work as well

Developing solutions are prepared in a chemical mixing room and then carried by chemical proof pipes to the processing rooms.

Cooled water for temperature regulation of chemical solutions is provided by two compressors with a capacity of 1500 gallons

The processing of 8mm. and 16mm. Kodachrome color movie film in the new plant of Kodak Hawaii makes possible much more rapid service in the returning of films which are brought in for development In the past it has been necessary to send these films to the laboratories in either Los Angeles or San Francisco, which meant a delay of anywhere from three to five weeks before the film was returned

It will be possible with the local laboratory to return processed films 48 hours after they have been received The laboratory at Honolulu is one of a chain of worldwide Kodachrome processing stations

Film Storage and Delivery

Regulated temperature and controlled humidity in the film storage rooms keep films as fresh as the day they were made Kodak Hawaii's watchword of service is carried to the shipping department which has its own entrance and loading platform It features four regular deliveries daily, employing two trucks and one motorcycle

A specially designed studio for Hawaii's professional photographers, the first of its kind ever to be used in Honolulu, has been provided in the new Kodak building In this studio, beautifully fur-

Here are 85 of the 90 employees of Kodak Hawaii, Ltd., standing in front of the new Eastman Building in Honolulu. Two other Kodak stores are situated in Honolulu.

lished every convenience is available. Instruction in the use of new equipment is provided by Kodak experts. The studio provides a fluorescent light, a Graflex 10A camera capable of taking pictures up to 8 by 10 inches, head screens, a boom light and backgrounds in three colors, ivory pongee, and blue.

F. B. Herman Manager

The remarkable growth of Kodak Hawaii in the past 12 years, during which time it has increased from a small store to one of the major Kodak branches is due primarily to its manager and treasurer, F. B. Herman. He came to Honolulu in May, 1928, having been transferred from Kodak Cubana Ltd., to establish Kodak Hawaii Ltd.

Mr. Herman was born in Newark, N. Y., was graduated from the public schools there, attended the Rochester Business Institute and was graduated with a B.S. degree from the Wharton School of Commerce and Finance of the University of Pennsylvania.

Not only does he offer sales and service at the three Kodak Honolulu stores, 1065 Kapiolani Boulevard, 1059 Fort street, and 2315 Kalakaua avenue, Waikiki, but also arranges special shows of Hawaiian activities so staged that amateur photographers can actually photograph with their own equipment all of the romantic sports, dances, and scenery that individualize these islands from all other tourist spots of the world.

Popular among these attractions are the hula dances conducted at Waikiki beach with a background of ancient cocoanut palms and the blue Pacific beyond. These dances of pretty native girls have been photographed by thousands of camera enthusiasts, guests of Kodak Hawaii.

Island Trip Popular

Realizing the shortness of the average vacationist's stay in the islands, Mr. Herman several years ago inaugurated a special train trip around the island of Oahu, known as the "Photographers' Special." This train has become so popular that as many as nineteen railway coaches have been required to accommodate enthusiastic passengers.

The train covers a route otherwise almost inaccessible to tourists and makes long stops to allow passengers ample time to photograph the chief scenic wonders of the island coast.

For tourists Mr. Herman has also prepared a cartographic map of the island chain showing the most interesting scenic spots. This affords tourist photographers a guide that enables them to visit within a short vacation scenic and historic places that would otherwise require many weeks to discover for themselves.

Professional photographers in the islands are also well cared for by Kodak Hawaii. Regular salesmen and demonstrators for the company make periodic trips throughout the islands and weekly trips around Oahu, calling on them to supply information, provide new equipment and make arrangements for repair work.

Recently M. L. Bokman, supervising demonstrator of the Eastman Kodak Company, was brought to Honolulu to demonstrate to newspaper publishing companies the use of stripping film in place of the wet plate process.

Bell & Howell Introduces Home Filmosound Projector

We have all known that the day was bound to come when talking movies in the home would be practical and within the reach of even modest income brackets. Now comes news from Bell & Howell indicating the day has arrived—the announcement of a new Filmosound Projector, moderately priced and designed especially for home use.

The Filmosound DeLuxe Model is housed in polished walnut cases which blend smoothly with home furnishings. The projector unit is fundamentally the same as that of the "Academy" Filmosound, the model which has had such wide acceptance in schools throughout the country.

A 750-watt lamp furnishes brilliant illumination, and the new Filmosound will project the silent 16mm. movies made at home as well as sound films.

In market tests prior to the general announcement, dealers were quick to recognize the extent of the vast field opened up by the entry of sound into the home market, and that response has been most enthusiastic.

It is perhaps because of two factors, Bell & Howell states further, that sound has not more widely entered the home field ere this—availability of suitable sound films, and mystification on the part of the public as to how sound is produced.

With the constant expansion of the many film libraries all over the United States, the first difficulty has now practically disappeared, it is claimed, and the company believes that "educational" advertising will soon show the public that it is just as easy to operate a sound on-film projector as it is to run a silent machine.

The Filmosound Library alone contains more than 3800 reels of sound films—Hollywood features starring current favorites, cartoons, travelogues, news reels, sport shorts and dozens of other subjects, all available at moderate rentals.

Allied Non-Theatrical Film Gather for Annual Meeting

To commemorate its first year of activity in its field, Allied Non-Theatrical Film Association members will gather in New York City on April 26 for their annual meeting and banquet. It is expected several hundred film distributors, equipment manufacturers, laboratory men, visual education specialists, and others connected with the non-theatrical film field will attend.

Leaders of the industry will discuss current problems affecting the field, while officers will report on the activities of the organization during the past year. Election of officers for the ensuing year will also occupy a place on the program.

F. B. Herman, manager and treasurer of Kodak Hawaii, who twelve years ago went to Honolulu to establish the store.

Showing a part of the salesroom of the new Kodak Hawaii plant in Honolulu.

Projectionists Alter Rules at Committee Meeting

By PAUL R. CRAMER

THE second meeting of the Southern California Projectionists' Amateur Camera Club was held at Al Levy's cafe in Hollywood on March 15. New business brought forth some refinements of the original rules and regulations, especially in the classifications, to wit:

That each entrant will be allowed four pictures for each salon instead of two.

Class A will consist of those amateurs who have had over one year's experience doing their own work, and must state so on the technical data sheet that is sent in with the pictures.

Class B will now consist of those amateurs who have had less than one year's experience.

Class C, however, will remain unchanged.

Tones will be allowed, but no tints or colors will be judged. The third change is a very important one, changing the judging of the final salon to be held in November.

This will now read "Final salon will be open to all classifications and the winner will be the highest scorer of the previous salons." For example, a man in Class A has entered the first six salons, having won three first places and nothing else, whereas the next man has won six second places and one third, giving him a total of 330 points, whereas the first man has only 300 points.

Therefore, if the judges decide the winner of the final salon is the first man he will have a total of 400 points, beating the second man by 70 points, or if the judges decide the second man wins in the final showing he will have 430 points. This was done to try to boost the consistency of showings among the entrants.

At this meeting we had some additional members come in. The names were R. J. Taliaferro, K. H. Reynolds, Donald R. Long, L. A. Lindley, from Long Beach, and Jack Stalkey, C. C. Vaughn and James A. Phillips from Los Angeles.

At the first meeting it was decided that at all subsequent meetings we would arrange to have at least one guest.

At the meeting of March 15 we had two guests, Edward Egan, president Local 165, and Ralph McDonald, business representative of Local 150. They wished us godspeed with our organization, and by the look of contentment on their faces when they left we know for a certainty that they enjoyed every bit of their dinner.

At the next meeting on April 4 we will have speaker Ralph Hayden from the Eastman Kodak Company, who will speak on "Kodachrome Transparencies." This will be exceedingly interesting to all amateur photographers.

The next meeting of the club will be held Thursday, April 4, at 12 noon, at the original Torino Villa Cafe, 627 South La Brea avenue.

Be sure and have your salon pictures in the hands of Paul R. Cramer, care of American Cinematographer, 1782 North Orange drive, Hollywood, on or before April 10 for the first showing. These will be action pictures only.

TECHNICAL DATA

Shafts—By Leo Moore

Camera 3¼ by 4¼ Graphic, lens Tessar 4.5, Film Superpan Press, lens stop F.11, 2 seconds exposure, no filter, normal room light in the shaft room of Boulder Dam power house. Dodged the walls, otherwise straight print. The negative was developed in KD 50, print developed in Defender 55D.

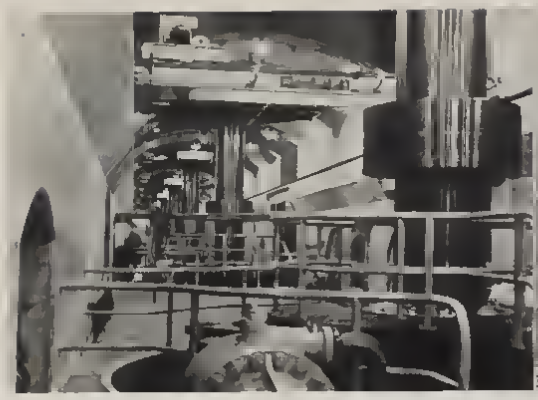
If you have ever had the pleasure of

Present at the March meeting of the Projectionists' Southern California Amateur Camera Club, were the following:

At left foreground is the very worthy president of Studio Projectionist Local, Edward Egan, a guest. Next is Jack Stalkey, with the so-o-o surprised look; Paul Cramer, John Stanley Smith, and huddra behind Johnny is Jimmy Phillips; Lee Moore, and starting on the left at the back table are the boys from Long Beach R. J. Taliaferro, Donald R. Long, K. H. Reynolds and G. H. Lahlum.

Starting on the right rear of the center table is H. A. Lindley of Long Beach, Mr. Donaldson, a visitor from Colorado, C. C. Vaughn of Local 150, Pat Offer, Ye Editor of the Sound Ripples in the Los Angeles Citizen; Art Schroeder, and last but not least is Ralph McDonald, the popular business representative of Local 150, another guest.

Picture was exposed by Fred L. Borch, member Local 150 and of the club.



"Shafts"

"Tranquility"

going through this room at Boulder Dam you will realize the difficulties the photographer has had to surmount to catch this picture at a two second exposure, knowing full well that the perpendicular shafts were revolving at a terrific speed. The noise alone would throw off any mental calculations one would attempt.

We note by the technical data that Leo had a Tessar 4.5 Lens in his Speed Graphic, but what a lens. Notice the definition in the distant background, the every shadow and highlight reproduced with razor blade sharpness. In my estimation the composition of this picture could hardly be improved upon.

Every shaft is in full view and making use of the highlights produced by each overhead lamp. The shadows cast by the overhead lamps in the background weave a mysterious pattern that would compare well with the brush strokes of our famous artists of the past. Truly, Leo Moore has brought to your eyes through his camera a work of craftsmanship that in my opinion will be hard to duplicate. He should be proud of his endeavor.

"Character"

Character—By Marvin Sasselli

Camera Midget Marvel, lens 2.9 Hugo Meyer, Film Super XX, stop F 11 1/100 second, no filter, Brovira paper, Agfa developer.

This is a character portrait of one of the actors taken on location during the filming of M-G-M's "Northwest Passage." Referring to the technical data you will see that Marvin Sasselli used a Midget Marvel with a 2.9 Hugo Meyer lens.

If you know your cameras you will realize that this is not the most expensive camera on the American market today. *But* Marvin Sasselli succeeded in achieving what some of our greatest portrait artists have been striving to do for years.

In this respect note the third dimensional illusion achieved, also that he captured the skin structure of the face. This is exceptional inasmuch as the direct overhead light and the reflection of the sun on the water is his only backlight and with a graying sky diffusing the light in the background.

One can but wonder at the marvelous workmanship turned out by this man with his inexpensive camera. However, as you can readily see, every minute detail is brought forth with a clarity that is astounding. Marvin Sasselli should be well satisfied with his workmanship.

Tranquility—By Merle Chamberlin

Camera, 2¼ by 3¼ Speed Graphic lens Kodak—3.7, film Panatomic X, stop F 11, 1/100 second, filter K2. Taken at Laguna Brovira Paper Agfa Developer.

This picture "Tranquility" is well named. Looking at it reminds one of a glass of bubbling champagne or on second glance would it not remind one of a handful of loose diamonds thrown carelessly upon the azure bosom of mother nature. How Merle Chamberlin stopped the glare of the sun from fogging out his film is going to be one for Ripley.

As you can readily see, each pinpoint of light reflected on the dancing waves represents millions of candle power in energy produced by the sun, capable of ruining any film unless exposed with expert ability. When handled this way we arrive right back at the beginning, a picture restful to the eye, easy to look upon, truly tranquility, by an artist.

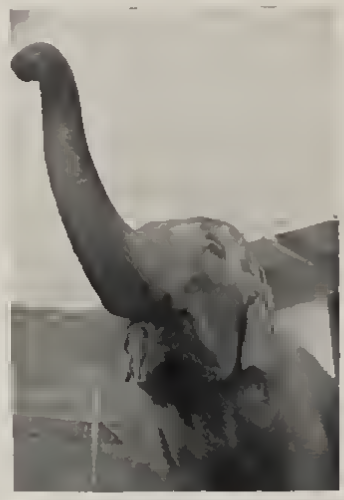
Trumpeter—By James A. Phillips

Camera Duo Six 20, Film Panatomic 70, lens Eastman F 3.5, stop F 8, 1/100 second, filter none, Developer DK 20, 18 minutes at 65 degrees, time of day 2:30 P.M., shot at Griffith Park Zoo, Los Angeles.

This is the portrait of one of the largest elephants in the Griffith Park Zoo,

(Continued on Page 184)

"Trumpeter"



There's Fun in Using a Filter: If It's Used Rightly

By CLAUDE W. CADARETTE

THE use of filters in all phases of photography is needed to overcome certain conditions which present themselves and which are detrimental to the photographer who wishes to attain the highest quality in his efforts Each filter has a definite function to perform.

The average amateur photographer, upon seeing a list of approximately one hundred filters in a catalogue, turns three shades of green, becomes confused, and makes his picture without tacking the filter problem It really is not difficult The use of filters and the effects which may be had by them soon become fascinating, adding more enjoyment to your hobby

The average amateur has use for only five or six filters that will give him all the desired effects. There are many filters manufactured that amateurs do not use, as they do not have occasion to use the type of film for which the filters are intended.

The employment of filters is governed by three elements, and each of these elements is related to each other in the filming of each scene

The first element that must be considered is the source and nature of the light we are using to make the exposure The most common light source we use is the sun, so let's step outside for a moment to see what sunlight does for us

Sunlight of Many Colors

The light is brilliant and we notice the sun appears to be white light But if white light is coming from the sun, why is the grass green, a flower red and another object yellow?

Isaac Newton discovered that sunlight, although appearing white to our eye, was actually composed of many colors, which when blended in their proportionate amounts became white By placing a prism in a path of light, the white ray was split into all of the separate components, called the spectrogram

Newton noticed that the position of the colored rays always remained in their same position. The blue rays were always at one end of the spectrum and these blended into the green, yellows, orange, red and deeper magentas at the other end of the spectrum

If a circular card were made and divided into areas of these same colors proportionate to the area each color occupies in the spectrum, then revolved at a high speed, the surface of the card would appear white, although there are no white areas on the card

This experiment proves that white light is composed of all the visible colored rays of the spectrum But if white light is made up of all colors, why does the grass appear green and the flower red?

The pigmentation of the grass has the power to absorb or hold back all of the colored rays of the sunlight except the green rays As only the green rays bounce off of the grass again, that is the only color reaching our eye, resulting in green grass The flower cannot absorb the red rays of light, but holds back all other colors

Filters and Artificial Light

Consequently we think the flower is red A colored object appears colored to the eye, as it reflects the light rays of the color we see and absorbs all other rays When photographing with tungsten or artificial light we find that this light source is deficient in blue rays but very strong in the red side of the spectrum This condition must be taken into consideration when using filters with artificial light.

The second element in the use of filters are the colors of the objects to be photographed As we look at a group of various colored objects, we are conscious of a degree of contrast that is

Scene in Paramount's "Safari." Director of Photography Ted Tetzlaff, A.S.C., mounts his camera on a moving barge to get that shot. Edward H. Griffith directs. Credit for still photograph goes to Talmadge Morrison.

present between the colors. Yellow appears brighter than red, and red seems more brilliant than green.

Yet when we photograph this group, the contrast is different on the screen than in our eye. On the screen, the red seems to be quite dark, the green is light and yellow is a shade between these two. The contrast of the colors has been completely altered, and gives us an unbalanced color rendition.

To balance correctly the contrast on the screen we should use a filter that will lighten the reds and subdue the green to a certain extent. The cameraman must be able to ascertain what filter it is necessary to use to get the effect he desires.

On many occasions, he may wish to eliminate some aerial haze which is usually present in scenics. Haze is made up of tiny particles of vapor which reflects the blue light of the sky. This reflection obscures distant objects and details are lost which are desirable in the picture.

Filming Haze

Haze should not be confused with mist or fog, as these two phenomenas are composed of large water particles in the air, giving off a grayish or white light.

If true mist or fog prevail in the atmosphere, there is no combination of films or filters that will combat it. There are, however, certain filters that will counteract haze.

The third element which is necessary to consider deals with the type of film emulsion we are using in the camera. As emulsion is such an important factor of photography we should briefly study its development.

The emulsion or sensitized surface contains microscopic grains of silver which is evenly distributed over the film base. After exposure to light, and proper development in chemicals, the grains are converted to metallic silver. The amount of exposure and distribution of metallic silver forms a negative image of our scene directly related to the distribution of light over the film as completed by the camera lens.

Early emulsions were only sensitive to blue rays of light. All other light rays photographed very dark. Improvements soon gave us another film which became sensitive to yellow and green rays, rendering better balance in color contrasts.

Enter Panchromatic

However, about 1927, a film was introduced that became sensitive to all of the visible spectrum. Pictures made with this emulsion appeared to be very natural. Due to the extended sensitivity of this panchromatic emulsion, the speed of the emulsion was greatly increased.

Instead of photographing with only one or two rays of light, we could use six or seven rays, consequently the exposing time was greatly decreased. This meant that pictures could be made under adverse conditions of light and also under artificial lighting conditions.

In spite of the added conveniences and advantages that panchromatic film gave us, we found that the blue rays still photographed as white, and the reds and greens were still too dark to balance the color contrasts.

It became necessary, then, to control certain rays of light, although it meant sacrificing some of the emulsion speed. This control was achieved by the adoption of filters.

A filter is a colored piece of glass or gelatin, that allows certain colored rays of light to pass through, and stops or holds back other colored rays. By using certain filters we can photograph with any choice of color ray we desire. The average amateur can limit his filter supply to approximately six filters which will give him all of the effects he needs.

Try It With Red

If you hold a red filter to your eye and look at a blue and red object you will note that the blue object turns black, yet the red object remains unchanged. Thus, if the blue object turns black, it must be due to the ability of the red filter to hold back any blue rays from reaching your eyes, however the red rays are allowed freely to pass through the filter.

Consequently, if the red filter were placed in the camera lens the blue rays would not reach the film, but the red object would be allowed to expose on the film. On the screen, the blue object would be black, while the red object would be much lighter.

A red filter is used only for extreme contrasts usually wanted to sharply accentuate clouds in a blue sky. It renders the blue sky as black, and the red rays from the white cloud expose on the film which gives us a brilliant white cloud on a dark background.

Western Movie Announces Type of Simplified Tripod

A new and vastly simplified type of tripod head has been announced by Phil Lasher, president of Western Movie Supply Company in San Francisco.

The new head, called Wesco "All-In-Won," may be used for either still or motion picture work. Instead of separate adjustments the Wesco All-In-Won may be locked for either vertical or horizontal framing, by a slight turn of the tilt arm.

In still work, this method of locking permits an instant change from a vertical shot to a horizontal shot, and allows a reflex type of camera to be used on a high tripod for vertical shots without the usual difficulty of straining one's neck to look into the ground glass.

For motion picture work, either tilting or panning may be made with equal speed control, because the Wesco All-In-Won single adjustment maintains precisely the same tension or resistance to movement in all directions.

For more natural renditions we use yellow filters in various densities. The K-3, G and Aero filters are more suitable filters for correct balance than the red 23-A or 29-F filters.

Using the K-3

The K-3 is a pure yellow filter which holds back blue rays to a great extent, allowing some green and red rays to be transmitted while allowing all of the yellow rays to pass. It is a correction filter, as it renders all colors in a close relation as seen with the eye. It does not allow all of the blue rays of the sky to pass through it, and the yellow, green and red rays are given more time to act upon the emulsion.

The yellow rays reflected from clouds easily penetrate the filter, creating a contrast against the darker sky. Red rays are transmitted in proportion to their true relation to other colors. The finished picture has a sufficient amount of correction to make it appear natural, as compared to the contrast as we remembered it visually.

The G filter is a yellow filter like the K-3, but a small amount of red is added to it to increase its transmitting range. It also holds back more of the blue rays than does the K-3, but passes more of the red rays. The filming results show more exposure is given to the yellow and red end of the spectrum, while the blue and green end is darkened to a greater degree.

Although the results are pleasing to the eye, the increase in contrast is not in relation to the tonal gradations as seen with the eye.

For Cloud Effects

Its use is more valuable as a haze cutter, inasmuch as the blue haze is prevented from entering the lens, while the other rays beyond the haze are transmitted, recording the distant detail in the emulsion. It is excellent to use on marine scenes or for cloud effects, where the increased contrast in the sky is not objectionable.

For extreme contrasts, the pure red 23-A or 29-F filter is best. If a silver aeroplane is wanted against a black sky or haze penetration is needed to a great extent, it is recommended, but it is definitely a contrast filter and does not in any manner act as a correction filter. Moonlight effects can be filmed with the red filter. However, do not use it for portraiture.

The Aero 2 filter is a yellow filter, but unlike the G filter it has a small amount of green added to it. This lightens the green objects and darkens the red ones. It was developed for aerial photography, but serves many purposes for those of us who keep our feet on the ground.

Two green filters are also recommended for amateurs, namely, the X-1 and X-2. As green stops red rays to a large degree, their use is confined to scenics where no red exists. The X-1 is mostly used with artificial light. Because photofloods are predominant in red

(Continued on Page 185)

SOLVES *Exposure* PROBLEMS

● New Universal Guide for Ciné-Kodaks Gives Immediate, Explicit Answers to Movie-making Exposure Problems

ON the side of all new Ciné-Kodaks is a simple little device that takes all the worry, higher mathematics, and black magic out of the exposure problem.

It's called the Ciné-Kodak Universal Guide. For every type of Cine-Kodak Film there's a little exposure card designed to slip neatly into place in the Guide, by rotating the disk of the Guide so that its indicator arrow points to a specific light condition, given on the exposure card, you may take immediate exposure readings. One side of the exposure card defines outdoor light conditions—the other covers indoor lighting in terms of the number and type of Photofloods used and their distance from the subject. Allowances are shown for the various standard camera speeds and for the subjects' color.

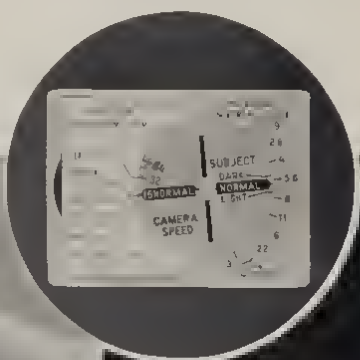
An individual exposure card is now being packed with each roll of Ciné-Kodak Film (obviously, it will be some time before film so packed is generally available). Pocket Model Universal Guides—complete with exposure cards for all Ciné-Kodak Films, are available (price, $1) at Ciné-Kodak dealers. New shipments of Ciné-Kodaks, of course, include the Guide and a set of cards. Present owners of Ciné-Kodaks may have Guides affixed to their cameras. A charge of $1 covers the Guide, a set of cards, installing Guide on camera, and removing the old front exposure plate. Your dealer can arrange this service.

Simple, Explicit, Inexpensive

The Guide for each model Ciné-Kodak varies according to that camera's standard lens equipment and operating speeds.

Simple, explicit is this new Guide. With it the precise exposures required for finest results with Kodachrome Film are as easily and accurately determined as are exposures for black-and-white filming. It's beautifully simple, completely successful.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.



Slip the exposure card for the kind of film you're using, into the Guide, and the answers to your exposure problems are immediately determinable. Incidentally, when you become a Guide user, you eliminate the possibility of forgetting the type of film loaded in your camera.

In Framing Your Picture Composition Search for Lines

By JAMES A. SHERLOCK

ACTION is a dynamic force in a moving picture, but is not sufficient to hold attention without that elusive quality known as "Picture Composition," difficult enough to obtain in the reflex viewfinder of a still camera, but ten times more difficult to acquire in the small viewfinder of any cine camera.

If the amateur cinesmith wishes to add picture composition to his films he can easily develop a picture conscious eye that will naturally select a good camera angle for every shot.

A study of good work done by artists and still photographers will assist, but will also prove to the cinematographer that he must be careful in selecting camera angles, as the size and shape of the FIELD in a moving picture remains permanent after the film has been exposed.

A good scene will have an abstract quality that suggests much more than it actually shows. A visit to the local art gallery by a moviemaker in a receptive mood will prove this point more than any words, and a study of works of art will show that most paintings are *built* on some geometrical pattern that has the power to attract the eye and *hold* attention.

Why Old Masters

The "S" curve suggests depth and beauty, the diagonal is used for speed or movement, the triangle or pyramid suggests strength and stability, radiation suggests growth, and the rectangle is used if dignity is emphasized.

Great artists have used these forms on which to build pictures that have stood the test of time, and a study of their etchings or paintings explains why they are known as Old Masters. Their work holds the most casual eye in channels that all lead into the picture and attract attention long enough till the viewer appreciates the abstract meaning of the Master.

All above mentioned geometrical forms are now used by the world's best professional cinematographers when photographing either an interior or exterior. They use a particular design to suggest a mood in keeping with the scene. Sometimes a geometrical design is used to group or pose characters, while at other times the design is in the set or scene.

This might seem a little involved to the amateur who has not yet troubled about this absorbing phase of moviemaking, but once the first few rules are learned the cinesmith will find an added pleasure to his fascinating hobby. His work will be of a higher standard, particularly if he is observant and has imagination.

There are many books written on still picture composition that will interest the cine worker. They explain that every scene as a whole must be studied and correctly balanced with flowing lines that lead the eye into the picture.

Must Choose Carefully

Most rules governing still picture composition are applicable to moving pictures, but are not strictly followed by the cinematographer with imagination, who cuts a scene when the action reaches its climax, then follows with a shot that has a pleasing camera angle producing a smooth change of scene.

One of the most enjoyable aspects of a good motion picture is the careful camera angles chosen to secure successive scenes that are restful to the eye, but unlike the painter who can eliminate or add what he wishes the moviemaker must carefully choose the best position for his camera with the knowledge that every tone of light and shade will remain permanently as each scene is photographed.

The sense of depth is a vital part of all moving pictures. Good cameramen use light and shade to suggest the feeling of the third dimension on a screen that has but two dimensions. To create this illusion a series of objects must be placed at different distances from the camera. It is the suggestion of space between objects that all cameramen should strive for when seeking pictorial effect.

Angles for Shadows

When black and white film is used, light must fall from an angle and break the picture into various shapes, thereby causing shadows to fall diagonally on the scene. With color film this is not as important, as different colors separate the objects, but even when using the latter film shadows should not be avoided.

On occasions the beginner will select a camera angle which shows perspective, texture and harmony, but unless he has had previous experience with a still camera his early pictures will be flat and dull.

Using a camera outdoors, long shadows are to be gathered in early morning or late evening. Nature is then at her best for the pictorialist. Landscapes and buildings are draped with long, trailing shadows. If the building is light in color a heavy filter is used to give contrast between the sky and architecture. If it is a dark building try for a white cloud behind it. The contrast of tones give a suggestion of depth.

By having a road or river recede from the camera in the form of the letter "S," depth is felt in a decided manner. This form of picture composition is to be found everywhere; in a shapely woman's figure, cumulus clouds, winding paths, winding brook, breakers on the seashore.

Line of Beauty

In fact, it appears more often in nature than in any other form of picture composition and is most pleasing to the eye. It is known as the line of beauty.

The simplest method of obtaining depth in a scene is to frame it. "Framing" means placing an object along or near the edge of a picture but the object should be small and of a medium tone and should not contain distracting contrasts. If the "frame" is in keeping with the mood of the scene so much the better.

For example, when photographing a landscape, have a small tree near one of the lower corners of the view-finder; then

in a seascape, include a small boat in a similar spot.

In street scenes, a stationary vehicle or traffic signal can be used; when photographing architecture look round for an archway, but remember the framing must be used to attract attention to the center of interest

Another popular form of "framing" is the use of a small branch of a tree. This is particularly advantageous when photographing a scene that has little movement. A real tree is best, but a small branch can be held a few feet in front of the camera If there is no wind, the branch could be gently swayed as the film is running through the camera

Mood of Scene

Interior shots are just as easily handled The next time you are watching an interior scene photographed by an A S C cameraman notice how a small ornament a small piece of furniture, a photograph, a bowl of flowers or a few books have been used to coincide with the mood of the scene and improve its composition, but these cinesmiths do not litter a scene with useless objects They have the principal thing in the scene distinctive and isolated

When human figures are added, they should harmonize with the mood of the scene and should not look directly into the lens, as they will appear to be looking out of the picture instead of into it

The most common fault with beginners is that they do not hold the camera level when photographing a scene that contains a long horizon Another fault is the desire to include too much in one scene This is accentuated when the scene is panoramed The eye and brain are confused as they wander from one point to another trying to seek understanding

Light Emphasizes

The main point of interest should not be in the exact center of the picture and should have lines leading in its direction

Unnecessary detail should not crowd a scene If the foreground is interesting keep the background subdued, and if the background is to be the main point of interest have the foreground subdued

The main point of interest is emphasized by lighting it strongly It should have the greatest contrasting tones and should be the point where all lines lead. There should not be two highlights or subject of equal value in the one scene. The highlight should be placed near or in the main point, which should be kept away from the edge of the picture

In photographing land or seascapes never have the horizon divide the scene in halves If the sky is interesting keep the horizon low in the viewfinder If the foreground is to be featured have the horizon near the top of the picture.

Clouds are a great advantage, as they break the monotony of a light sky and add to the beauty of the scene. If a moving object is to be followed keep plenty of space in front of the action Do not have the subject appear to be running out of the picture and try to panoram at the same speed as the moving object, keeping it in the same position of the viewfinder. Otherwise the speed of the action might appear to vary and possibly will not look convincing

Low Camera, Larger Object

Do not photograph a procession or traffic at right angles to the camera Have moving objects approach the camera from an angle A low camera angle will make an object appear larger than a high camera angle.

A close analytical study of good professional films will show that the photographer has carefully studied camera angles to get pictorial effectiveness. He uses lighting to suggest moods in sympathy with the emotional appeal of the shot

Newsreel cameramen use angles that have a candid appearance They force an audience to feel participation in the subject matter Professionals use more closeups than amateurs. They realize that each scene must have a dynamic appeal that compels the viewer to look and, having seen, to understand, but unfortunately it is not always convenient for the amateur to take a camera close to an object or a person to get the candid closeup he wants

It is at this point of movie making that the amateur realizes the necessity of telephoto lenses and the advantage of a turret head on a camera

BOOKS

Photographing in Color. By Paul Outerbridge, Jr. A U S. Camera Book Published by Random House, Inc., 20 East Fifty-seventh street, New York 8½ by 11½ inches, 204 pp., 15 full page illustrations in color and color chart $4 85

"Photographing in Color," by Paul Outerbridge, Jr., is an authoritative and informative book Entirely apart from that, it has real quality. Even if a person has no vital interest in color work the book will be an added ornament to any library To those who do claim a vital interest it cannot help being a real adviser.

In Part I there are chapters on Color and Photography, Cameras and Camera Equipment, Lighting and Exposure, Composition and Picture Material, and Transparencies

Part II contains chapters on The Laboratory, Separation Negatives and Printing Processes. There are descriptions of the pictures as well as the camera factors In the Appendix are details of Camera and Camera Equipment, Plates and Films, Photographic Lamps, Lighting Equipment, with illustrations, Negative Processing Formulas, Formulas for the Dufaycolor Process, etc.; for the Chromatone Process, etc.; the Carbo Process; materials for the wash-off relief process, preparing paper for transferring images, weights and measures and the laboratory.

"All color processes are constantly being improved, so much so, that in time I believe it will be possible almost to take color prints out of the back of your camera," declares the author "Unquestionably, all motion pictures will eventually be in color, and in most of the daily newspapers color will be as common as black and white is today

"Black and white will occupy the same place in relation to color as it does today in an art exhibition—one small room off the entrance for the etchings and lithographs.

"In these days of multiplicity of photographic gadgetry, too many people believe that ultra-fast lenses and expensive camera equipment insure fine pictures It is always to be remembered that it is not cameras that take pictures, but the men behind them who do

"The camera is only a tool to be mastered like any other tool with which you expect to produce a given result. Nor is it the laboratory equipment that produces the prints, but the intelligence and talent of the men who use it What is wanted is ideas, a bit more of an aesthetic point of view in a materialistic civilization

"To express really vital ideas beautifully through the maze of mechanical and technical media necessary for the production of a good color photographic print is a rare but much to be desired talent, and offers a challenge to those who are now taking up the work"

In the U. S Camera Magazine, issued every two months, Paul Outerbridge, the author, conducts the widely read "Color" column

New Agfa Developing Tray

A new 5 by 7 inch stainless-steel developing tray, offering a number of advantages over developing trays of other types, has just been announced by Agfa Ansco

Rigidly constructed, with reinforcement ribs on the bottom, the new, stainless-steel tray is ideally suited for darkroom work It is proof against chipping or breaking, and having no chemical or fogging effect upon sensitized photographic materials

Bee Bee Viewer Reduced

Burleigh Brooks, Inc., New York, announces a reduction in price of the American made Bee Bee Illuminated Viewer The new price of the viewer is $8 50 and the price of the extra carrier has been reduced to $1. This sturdy, one-piece cast aluminum viewer brings out all the natural colors in transparencies.

Its precisely ground lens makes 35mm. frames appear to be enlarged to approximately 2½ by 3½ inches

MARX TELLS ENGINEERS OF SCREEN LIGHTING

THE Hollywood section of the Society of Motion Picture Engineers held a dinner meeting in March at the Hollywood Athletic Club. There were two principal speakers, F. H. Marx, sales department of the National Theatre Supply Company, and S. Charles Lee.

Mr. Lee talked on the relations between the architect and engineer. Mr. Marx discussed "Commercial Aspects of Screen Illumination."

Professional cameramen have a vital interest in the questions talked about by Mr. Marx, for it is beyond question that unless to the projectionist is given equipment that will return on the screen 100 percent of the quality residing in the film then the efforts of both cameraman and projectionist suffer.

"The most generally accepted standard for modern theatres is a minimum screen brightness of ten foot candles," declared Mr. Marx. "To produce light in quantity and quality up to this standard there are now available six different types of carbon arc light sources.

"The classification of the various types of carbon arc light sources available has been changed to include the new intermediate low voltage high intensity, both A.C. and D.C., while 900-1000 Watt Mazda and 75 ampere high-low are no longer in sufficient use to be considered.

Illusion of Reality

"Figures moving on motion picture screens must be of such scale as to create the illusion of reality to the greatest number of patrons. Tables giving the size of the screen image in relation to seating capacity of the theatre cannot be accurately followed since the proportion of the width of the seating area to the depth is one of wide variation.

"A fairly accurate rule of thumb recommends a screen height of one-sixth of the distance of the screen to the most remote row of seats. This will be accurate for all except the very smallest and very largest theatres.

"Assume a distance of 90 feet from the back row of seats to the screen. One-sixth of this is 15 feet, which sets the screen size as 15 feet high by 20 feet wide. Referring back to the six types of light source, we find that type number four, namely, simplified high intensity using 7mm positive Suprex carbons at 45 amperes, is recommended as the light source.

"From this example it is observed that auditoriums 100 feet or longer should use either simplified high intensity at 65 amperes, or, in the case of very large balcony type theatres, straight high intensity at 120 amperes or more.

"The obstacles to achieving satisfactory screen illumination for these very large theatres are primarily technical since, from a commercial (or operating cost) point of view, the cost of screen illumination is very small when expressed on a per seat basis or as a percent of total gross receipts.

Small Theatres Have Advantage

"There are approximately 500 theatres, seating 2000 or more, utilizing straight high intensity. Add to these about 2200 theatres using 65 amperes simplified high intensity and we have about 14 percent of the theatres in the United States utilizing the brightest light source available and still obtaining barely the minimum of 10 foot candles.

"Further improvement in the case of these theatres may be achieved by the use of faster lenses, faster condenser and reflector combinations, and double shutter type projectors where blade area is reduced from an arc segment of 90 degrees to one of 72 degrees.

"Proceeding now to the very small theatres seating less than 500 (this represents close to 55 percent of all the theatres in the United States) we find that they have been generally obtaining satisfactory screen illumination utilizing low intensity carbons at from 25 to 30 amperes. The last row of seats is seldom more than 65 feet from the screen, and a picture size of 10 feet high by 13 feet nine inches which is adequate.

"Though long neglected, this market has of late years been given considerable attention by equipment manufacturers, and the level of screen illumination in these small theatres has been raised by developments and technical improvements.

"The use of low intensity lamps in medium sized theatres with screens up to 18 feet wide has resulted in screen brightness as low as four foot candles. This condition exists in about 4000 theatres ranging in seating capacity, from 500 to 700. The introduction of the low voltage, high intensity lamps will enable all of these theatres economically to come up to the required ten foot candle minimum.

"Since the increase in operating costs in the case of the D.C. lamp is only 1.4 cents per hour above low intensity, it is logical to expect a definite improvement in the level of screen brightness for these medium size theatres.

"Only by continuing to consider 10 foot candles as the absolute minimum can we expect to raise the average level of screen illumination."

AWARD CERTIFICATES ISSUED BY ACADEMY

The Academy of Motion Picture Arts and Sciences has awarded thirty-two certificates of nomination for award to directors of photography for black-and-white and color motion pictures and for special effects. The certificate set forth that the recipient was nominated for an Academy Award of Merit for outstanding achievement, and was duly signed by the president and secretary of the Academy. Those nominated were:

For Academy Award for Achievement in black-and-white cinematography:

Joseph H. August, A.S.C., Gunga Din.

Norbert Brodine, A.S.C., Of Mice and Men.

Elmer Dyer and Joseph Walker, A.S.C., Only Angels Have Wings.

George Joseph Folsey, Jr., A.S.C., Lady of the Tropics.

Tony Gaudio, A.S.C., Juarez.

Bert Glennon, A.S.C., Stagecoach.

Arthur Miller, A.S.C., The Rains Came.

Victor Milner, A.S.C., The Great Victor Herbert.

Gregg Toland, A.S.C., Intermezzo.

Gregg Toland, A.S.C., Wuthering Heights.

Joseph Valentine, A.S.C., First Love.

For Academy Award for Achievement in color cinematography:

Osmond Borradaile and Georges Perinal, Four Feathers.

Allen Davey, A.S.C., and Hal Rosson, A.S.C., Wizard of Oz.

Bert Glennon, A.S.C., and Ray Rennahan, A.S.C., Drums Along the Mohawk.

W. Howard Greene, A.S.C., and Sol Polito, A.S.C., The Private Lives of Elizabeth and Essex.

Ernest Haller, A.S.C., and Ray Rennahan, A.S.C., Gone With the Wind.

Bernard Knowles and William Skall, A.S.C., The Mikado.

For Award for Achievement in special effect photography:

Jack Cosgrove, Gone With the Wind.

Roy Davidson, Only Angels Have Wings.

Farciot Edouart, A.S.C., and Gordon Jennings, A.S.C., Union Pacific.

Arnold Gillespie, Wizard of Oz.

Byron Haskin, A.S.C., Private Lives of Elizabeth and Essex.

Roy Seawright, Topper Takes a Trip.

Fred Sersen, The Rains Came.

Adds to Agfa Lines of Paper

Another attractive surface has just been added to the growing assortment of surfaces in which Agfa Cykon and Cykora papers are being supplied. The new surface, designated as matte white, is neutral white in color and provides a smooth, even surface devoid of sheen or texture.

MOVIEMAKERS ADVISED ON WAYS OF PROJECTOR

By PAUL R. CRAMER

A GOOD screen is absolutely essential if you are to get the maximum efficiency out of your projector. You will probably be most satisfied with the type known as "glass-beaded" and will use your own judgment as to the type known or whether or not you want it to hang on the wall, stand on its own tripod or fold up into a box. All are equally satisfactory, providing the screen surface is the same.

As to the size of the screen, you will probably use one of two methods in selecting it. If your projector is capable of projecting a large picture, you will no doubt simply measure the projected picture area and purchase a screen to "fit" these dimensions.

If your projector has limited power, you should determine the most satisfactory size by projecting a film on a white surface varying the size of the picture until you find the maximum size obtainable without the loss of picture quality.

Before we finish the topic of screens, a word of caution. No matter how powerful your projector, never project a picture so large that your audience will view the picture from the same sort of angle you get when you sit in the first few rows of a theatre.

Of course, a picture so small that you have to strain your eyes to see will be no more satisfactory. In short, try to eliminate the "bald-headed row" and the "peanut gallery" from your home movie "theatre."

We Put on Show

Now that we've acquired a projector, screen and film, let's put on a show. Before our guests arrive, the screen and projector should be set up and ready to run. First, we'll see that the machine is properly oiled, the lens cleaned and the projected rectangle of light aligned on the screen.

Then the film aperture gate should be cleaned. This is a very simple operation explained in your manual of instructions, and a very important procedure. If the gate and aperture are not carefully cleaned, you may find that you have caused serious damage to the film by scratching it.

Also, it is not very pleasant to see a picture that has what appears to be "trees and bushes" growing from each edge of the screen. Next, we'll thread the projector and focus the image on the screen.

If our projector does not have a reverse switch, it will be necessary to stop the machine, unthread it, rewind the film and rethread, being careful not to disturb the lens which we have carefully focused. Now, let's check our set-up. Is our projector high enough so that someone's head will not be silhouetted on the screen? Is our film all rewound and laid out in proper order? Are ash trays handy? (If not, it's dimes to doughnuts that someone will bob up in front of your lens and grope around in the dark looking for one.)

Enough chairs handy? If your projector does not have a pilot light, a table or floor lamp should be handy so that you will not have to turn on the bright lights of the room while you thread the projector, between reels. These are small things, easily overlooked, but important if your show is to bear some of the aspects of a professional presentation.

A Few "Don'ts"

Just because you have several thousand feet of film don't try to show it all in one sitting. It may be intensely in-

(Continued on Page 190)

TYPE T-5
(2000-5000 watt)
Gives three times intensity of old-style "24's". Your 24's can be converted to Type T-5s.

TYPE 10 SENIOR
(5000 watt)
Instant focusing device (not sealed)
Leak proof. Fresnel type lens. Approved for Technicolor—Kodachrome

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Bardwell & McAlister incandescent lights lead the field for every motion picture lighting need. Engineered and manufactured to the thousandth degree of accuracy, they are universally recognized as the finest lighting equipment available. This precision accuracy, designing, engineering and manufacturing supremacy means better pictures, saving of time, no costly retakes, more light at less cost, less weight to carry, less heating problems, longer hours of use per globe—lifetime service—for Bardwell & McAlister lights are made to the exacting requirements of the world's outstanding motion picture producers and photographers. Furthermore B & M lights include all the latest developments in photographic and film technique because their engineers are in intimate touch with motion picture studios, film manufacturers and outstanding lighting research engineers. This means when you use B & M Equipment you enjoy all the benefits of the most efficient lights for your every photographic need.

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BABY KEG LITE
(500-750 watt)
Instant focusing device (not sealed)
"Leak proof". Fresnel type lens. Approved for Technicolor—Kodak cine

FOCO SPOT ATTACHMENT
Optical attachment for Baby Keg Lite. Provides sharp or soft edged circles or rectangular shapes. Projects backgrounds

DINKY INKIE
(100-150 watt)
5½" diameter, 7" tall, wt. 2¾ lbs. Where space is small and lighting important—use a DINKY

Making Government Documentaries

(Continued from Page 180)

depend on the usually limited local power supply, so these small units were just what was needed

Our camera car was a special Pontiac station-wagon, with a camera platform on the front I had advised getting a car with knee-action springing because its smoother ride would make for better running shots But when the car was delivered in Washington, it was found that the added weight of camera, crew and platform was too much for the soft front springs, and ground clearance was reduced below a safe margin

I was in Cleveland at the time, and immediately went to the local distributor to see if something couldn't be done to provide some auxiliary springing

Excitement Aplenty

He replied, "Certainly; just put in some special, taxicab front springs—they're stiffer " That was done, and cured the trouble But I learned later that type of spring is made only for cars sold for taxicab service in Cleveland, and would be unknown in any other city!

Completing the rural electrification film, I was called on to make a pick-up shot of some electric transmission lines and a power station. The location chosen was in New Jersey, and the power executives gave me every cooperation The best set-up seemed to be on top of one of their buildings, which was about 100 feet high

As I climbed to the top I noticed the man they had assigned to help me with my equipment seemed rather a lightweight for such a job, and I was rather worried as to what would happen if he tried to carry my heavy camera cases, battery-boxes, etc., up the exposed 100 foot stairway

So I asked if they could let me have an additional man They did He was just a little fellow—about five feet nothing—but stocky and immensely strong. We decided to hoist the equipment up to the roof, and he rigged a line and started hauling

On three sides, this room was protected by a waist-high parapet, the third was open—and he chose the open side, standing perilously on the edge as he hauled away at his rope Naturally that worried me, and as I didn't want him to unbalance and fall off that open edge I asked him to bring the next load up on another side.

Imagine my surprise when a few moments later, I saw him obediently hauling away—perched directly atop the parapet!

Making these documentaries isn't always the easiest of assignments—but you aren't likely to get bored doing it

After Much Testing Vard Opticoat Surface Available

Vard Mechanical Laboratory, Pasadena, announces its Vard Opticoat Surface is now available commercially, after much experimental and testing work done chiefly in conjunction with the large motion picture studios

Opticoat Surface is the new process of treating transparent materials to reduce reflections and increase light transmission through the material There will be wide application for the process, but of immediate and exciting interest are the results being obtained with treated camera and projection lenses

When a beam of light falls on the surface of a transparent material, 4 to 5 per cent of the light is lost by reflection at each surface The loss by reflection takes place each time the light beam passes from air to glass and also when it passes from glass to air

In a complex lens system, i e, several lens elements with several glass-air surfaces, the loss by reflection is cumulative and results in a considerable loss of light In a camera lens, much of the light lost by reflection on the inner elements is re-reflected, finally finding its way to the film, not as useful light, but as flares and stray light whose sole effect is to produce fog and "ghosts" and impair contrast

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Any Capacity Greater than 1000 ft. per Hour

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MODERN ECONOMICAL
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If you're a Southern California rail fan or a camera fan, climb aboard the special train and head out with us on to the desert for a real, old-West jamboree Iron horses from the UP ranch and the Santa Fe spread will feature the show, on display in San Bernardino and the frontier towns of Barstow and Yermo; with some of the best hoggers this side of the Pecos on hand to demonstrate how these descendants of Baldy Baldwin and Alco Al make the hills into level stretches and the level stretches into race tracks (These are the best trained horses in the West) Settling down, the day lines up this way—

Sponsors, Railroad Boosters and the Union Pacific, time, Sunday, April 14, leave Los Angeles Union Pacific train 8 A. M., destination, Yermo, 330 miles round trip, fare, $3 85; under twelve $1.95

Features Santa Fe shops and engines at San Bernardino and Barstow, Union Pacific roundhouse and engines, Yermo; Mojave Northern Railroad equipment at Victorville; spectacular Cajon Pass, a stop at Summit for photos, wildflowers on the Mojave Desert, lunches available on the train, dinner at the Harvey House in Barstow

Don't forget your cameras Special facilities on the train and at stops for photographers. And it isn't a stag, so bring your wife or girl friend or both

Just send your reservation to Ralph Melching, 2355 Lucerne Ave (PA 6998), before April 5

Philadelphia Cinema Club

Sound as applied to amateur motion pictures, whether they are 8 or 16 mm., takes many forms. The usual method of adding music is with a dual turntable, but every so often we find an amateur who makes use of his own voice to provide the sound background, somewhat in the manner of a Pete Smith Comedy

It was this latter type of film which was presented by Harry S. Shimwell at the March meeting of the Philadelphia Cinema Club Mr Shimwell's film consisted of 1600 feet of Kodachrome covering his rambles through Yellowstone Park, Glacier Park and Bear Trail Highway, and was presented completely without titles Instead he had prepared a running comment to go along with the film and with the keen sense of humor displayed by Mr Shimwell he was able to turn a normal scenic type of film into a live, vibrant form of entertainment.

Then to prove how versatile such a presentation might be, he showed a short reel of a gymnastic class taken on the beach at Ocean City, N J; a normally silent film of men and women going through the motion of gymnastics would be more or less drab, even though presented in Kodachrome, but by the addition of talking humor an entirely different idea was gleaned from so simple a subject

Sound in various forms is rapidly coming to the fore among the amateurs. Mr. Shimwell's presentation indicated that the human voice adds much to the otherwise silent film

General election of officers held at the March meeting brings to the head of the organization the following: President, Carl Finger; vice president, B N Levene, secretary-treasurer, George A Pittman

All of the new officers are charter members of the Philadelphia Cinema Club.

B N LEVENE,
Chairman of Publications Committee

YOU NEED ALL THREE

For brilliant, lifelike projection of motion pictures or slides in full color or black and white—you need an *efficient screen* as well as a *good camera* and a *good projector*.

DA-LITE Reg U S Pat Off

GLASS-BEADED SCREENS

sharpen details and give added realism to every scene The Da-Lite Glass-Beaded fabric reflects the maximum of light, yet without sparkle or glare. Although Da-Lite makes White, Silver and Glass-Beaded Screens, the Glass-Beaded surface is recommended as the most efficient for average home requirements. Compare the Da-Lite Beaded surface side by side with any white screen or any other beaded screen. Then decide. You, too, will want Da-Lite Glass-Beaded Screen performance. Many styles. The Challenger shown above can be set up instantly anywhere. Write for literature.

DA-LITE SCREEN COMPANY, INC.

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New Agfa Booklet Available

Photographers will be interested in the 48-page, illustrated booklet which has just been published by Agfa Ansco to describe the properties, processing and applications of the various types of Agfa photographic papers.

Including a clear and detailed description of the various factors and conditions that are important in the use of photographic papers, this booklet will be of great assistance to every photographer wishing to obtain the utmost print quality in his photographs The booklet contains both general and specific information on types of paper and paper surfaces

Projectionists Alter Rules

(Continued from Page 174)

caught in the act of trumpeting whether for peanuts or from anger, we cannot tell But we do know this, that Phillips had to work fast to stop this elephant' trunk at the peak of its swing

I was talking to Jimmie Phillips about this picture at the last meeting of the Southern California Projectionists Amateur Camera Club He explained to me the patience that was required to get i

In other words, Jimmie had to pace back and forth in front of this animal for over two hours waiting for his temperamental model to get in the mood Of course when he did Jimmie had her back turned to him or her. After a fractional second of fast action this picture is the result And not so bad, says we

Tri-City Cinema Club

Davenport—Rock Island—Moline

At the monthly meeting on March 22 of the Tri-City Cinema Club, the following films were shown

"Century of Progress Exposition" Chicago, 1934 16mm 100 feet Kodacolor, by Miss Georgia T First R I Island Ill

"Texas Centennial Exposition," Dallas 1936-1937 16mm 800 feet Kodachrome, by Dr Albert N. Moeller Rock Island

"Golden Gate Exposition," San Francisco, 1939, 16mm. 400 feet, Kodachrome by Berger Swenson, Rock Island

"New York Worlds Fair," 1939, Kodachrome (1) 350 feet, by Dr Ira e Dunn, Davenport, Iowa, (2) 400 feet, by Harry T Knox Rock Island

Explanatory note Two types of color film were shown Kodacolor (Additive process) and Kodachrome (Subtractive process) The first successful amateur color film (16mm.) was Kodacolor announced in 1928 It is now off the market, being superseded by Kodachrome in 1935 Kodacolor, in taking a picture required a special tri-color filter (red-green-blue) on the camera lens and a similar filter on the projector It is classified as an Additive process because we project white light through black-and-white color-separation positive images and then through corresponding tri-color filters

The light rays coming through these images and filters are added on the screen or in the eye Kodacolor film stock had the usual emulsion and also was embossed with a multitude of tiny parallel half cylinders which acted like tiny lenses This mosaic, as it comes through the three filters and camera lens, imaged the light on to separate microscopic areas on the sensitive film Developed in the usual way, it can be projected as a black and white picture, by omitting the color filter from the projector —Tri City Bulletin

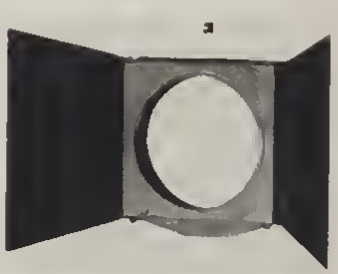
Bardwell & McAlister Act For Stray Light Control

The items shown here from the plant of Bardwell & McAlister are not "trick gadgets," but are practical working tools designed to help any photographer who is interested in saving time The control of stray light has always been a problem for the photographer With the advent of fast film it has become most imperative to direct light only where desired and to mask it from lens and background

The old "Go-boes," or mask requiring a great amount of time and patience with questionable results, are made obsolete by these simple, accurate, speedy light control adjuncts

The "Snoots" and "Barn Door" pictured here have been developed in use by motion picture camera and portrait photographers, in whose work speed and efficiency are vital Many of these accessories are used daily in Hollywood

For confining light to a desired place and for keeping stray light from lens or background, these "Snoots" replace the old "go-boes" or pasteboard shades.



Barn Door

Snoots

Space is provided between light lens and "snoots" for inserting one or more diffusers if desired They come in sets of four with 2 3, 4 and 5 inch openings and are made of 22 gauge steel, with inside finish dead black enamel and exterior in gray wrinkled enamel to match Baby Keg-Lite

The "doors" may be opened to cut light at any angle desired They rotate around the light and fold flat when not in use Space is provided between lens and doors for diffusers

Added Agfa Texture Screens

The response to the Agfa Texture Screens, recently introduced in 8 by 10 inch size in four different patterns, has been so favorable that two additional sizes, 5 by 7 inch and 11 by 14 inch, have now been prepared to meet the growing demand Both new sizes are being supplied separately or in sets of the four texture patterns, Satin, Oxford, Ripple and Homespun.

These Texture Screens are made in the United States by Agfa Ansco, Binghamton, N Y, and are available through regular photographic dealers

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There's Fun in Using a Filter

(Continued from Page 170)

rays, the X 1 balances the contrasts in portraitures or interiors when used with this light source The density of the X-2 filter is too great for use with tungsten light, as the exposure time has to be greatly increased

Other effect filters which most amateurs use are the diffusion discs and fog filters These discs are used only for effect and do not correct for color. For soft focus, the diffusion discs are suitable as they are more convenient to use than gauze mattes Their function is merely to destroy any sharpness by slightly dispersing the light ray before it enters the lens

Factors

With the use of a filter on the lens we must consider another situation which arises with its use The filter acts as a dark glass on the lens and it is necessary to open the diaphragm to allow for the loss of light that is held back by the filter

When we hold back certain rays from the film emulsion, we are depriving the emulsion of light that would affect its exposure, so we must open the diaphragm to let more of the transmitted rays enter the camera

Each filter has a certain absorption power If we know this power we can quickly determine how much light we are losing in absorption The absorption constant or factor of a filter is a number which tells us how many stops to open our iris A filter with a factor of 2 means that we must open our iris two openings or one stop on the camera If normal exposure of a scene was determined an f.8. we would open our lens to f 5.6 when using a filter with a factor of 2 One stop on our camera usually is equivalent to two openings of the f scale

Correct stops without filter — 16 frames per second

	f	16	11	8	5 6	4 0	2 8	2
				F				
Filter Factor	2	11	8	5 6	4 0	2 8	2	1 4
	2 5	10	7 2	5 1	3 5	2 5	1 8	
	3	9 5	6 7	4 7	3 2	1 9		
	4	8	5 6	4 0	2 8			
	5	7 4	5 1	3 7	2 5			
	6	6 7	4 5	3 5	2 3			
	8	5 6	4 0	2 8	1 9			
	10	5 0	3 5	2 3				

Determine correct exposure of scene without filter Find factor of filter to be used Correct opening of diaphragm is found at inter-section of columns

Example
Correct exposure — f 8
Factor h
Film at f 4 5

FILTER	FACTOR		FILTER	ABSORBS OR DARKENS
K 3	2		Red	Blue and green light
G	2 5		Green	Blue and red light
Aero 2	2		Blue	Green and red light
23 A	4	(Sunlight only)	Yellow	Blue light
29 F	8		Magenta	Green light
X 1	3			
X 2	6			

New Prices Are Announced by Eastman on Kodachrome

New prices are announced on Kodachrome duplicates and reductions in 24 by 36 mm. size 24 by 36 mm. size duplicates from K135, and 24 by 36 mm reductions from K828, and all listed sizes of Kodachrome professional film transparencies, except 45 by 107 mm , 6 by 13 cm , and 11 by 14 inches, are priced as follows:

24 x 36 mm Kodachrome Duplicates	*List Price*
First duplicate from each original	$ .25
Each succeeding duplicate from same original up to 50 duplicates	.20
Minimum charge per order (duplicates from K135 and K828 transparencies)	1 00
Minimum charge per order (duplicates from Kodachrome Professional Film Transparencies)	1 50

These prices apply to each original duplicated If the same original is submitted later for additional copies, it will be treated as a new order

Originals may be mounted or unmounted 24 by 36 mm duplicates will be returned in Kodak ready-mounts ready for projection, at no extra charge, unless the order specifies otherwise They also may be reproduced in sequence on film strips provided the originals being copied are all of the same size The first duplicate price applies to each frame on the first strip as well as subsequent strips Duplicates on film strips are double-frame, 24 by 36 mm size Single-frame strips cannot be supplied

---

The Department of Commerce announces release of a bulletin which embodies a comprehensive statistical survey of all branches of the American motion picture industry.

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Seeing Some Films

(Continued from Page 150)

cake, pattycake, baker's man," and at the appointed word turn back to back and reach for the first chin It is a surprise assault It wins knocked-out opponents and puts a house in high good humor

There is not so much of a story, nor does there have to be. There is entertainment, however, in chunks One of the contributing factors to that most desirable element is music There are five songs "Sweet Potato Piper" with a couple of ocarinas played by Hope and Crosby—and they play 'em—is well worth while

William C Mellor, A S C, and Farciot Edouart, A S C., the latter credited with the process photography, are behind the cameras Both have much to do and do it well, contributing their full share to the general sum of the entertainment It's a bang-up show

●

A Bill of Divorcement

There's stark tragedy in the course of the unreeling of RKO-Radio's "A Bill of Divorcement" It's not a new story It was a stage play by Clemence Dane Associated Exhibitors put it on the screen eighteen years ago. RKO remade it eight years ago And now the latter company has made it again—with the benefit of all the additional refinements in picturemaking

The deep interest of the story is centered on three, perhaps five, persons There's Sydney Fairfield played by Maureen O'Hara, who cannot remember her father, inmate of an insane asylum Then there are her mother, splendidly interpreted by Fay Bainter, unknown to her former husband divorced for a year and about to be remarried, and the sister in law of the mother, stern, rigidly conventional in all matters of church—Dame May Whitty

Adolphe Menjou enters the picture somewhat late, but once entered is very much present A thrill follows or accompanies his every act The spectator always is on edge, never knowing what to expect from an escaped inmate of an asylum. And while he is in the house the immediately prospective bridegroom enters and learning of his presence aims to have it out with the madman This is the role filled by Herbert Marshall C Aubrey Smith is the doctor and friend of the family. Smith, by the way, a generation ago was a member of the stage cast, at that time taking the part now played by Marshall.

Then there is a marriage about to be consummated between the daughter and John Storm, played by Patric Knowles The former, to her horror, learning of insanity in the family for at least two generations, declares there will be no marriage, sends her young man back to Australia, successfully pushes her mother on to marriage, and settles down with her father to share her life with his

Daniel Frohman remarked in conversation at one time· "Self-renunciation is the greatest theme of all." But it is the saddest.

Directed by John Farrow, the picture is splendidly made The cast speaks for itself. Nicholas Musuraca, A S C., photographed the picture in sombre mood, in keeping with his story The period of the play is twenty-four hours, and most of the sets are in a rambling English countryside house The exquisite interiors are enhanced by the soft lighting and the quality of the exposure.

●

It's a Date

Deanna Durbin's "It's a Date" under the Universal banner was marred to an extent by the young woman's script, which caused her to appear as a person with scant veracity

The idea, of course, was based on the theory she was an extremely imaginative girl, with great stage ambitions, and also not without thoughts of love After all, the girl is idolized by millions, and anything tending to lessen that regard is harmful.

That was the drawback in a picture that was expensively made, with marvelously created sets, practically all interiors; a splendid cast, and beautiful photography The singing by the young player of Schubert's "Ave Maria" at the ending of the picture was so rarely effective as to bring full forgiveness for everything she had been made to do and say

Her playing throughout was vivid, convincing, capitalizing her experience in seven pictures She is more mature, and her singing grows along with her.

Kay Francis and Walter Pidgeon headed the strong supporting cast and gave an outstanding performance Cecilia Loftus, gentle and wise household companion of mother and daughter, will bring to older theatregoers memories of her early stage triumphs, of, for instance, her Ophelia to Suthern's Hamlet And there were Eugene Pallette, Samuel S Hinds, S Z Sakall, Henry Stephenson and Lewis Howard

Joe Valentine, A.S C , again functioned as the photographer for Durbin, completing his seventh picture for her; Jack Otterson, as art director, had given him some unusually expansive and extensive interiors, as for example the setting of the Governor's ball and the Hawaiian home of mother and daughter, and on these as well as on the minor settings Valentine lavished his best camera work

By the way, it may be said and should be said in passing, that subtle romance

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portrayed between Kay Francis and Walter Pidgeon was a charming feature of the picture

•

Beyond Tomorrow

Lee Garmes, A.S.C., has turned producer His first picture, "Beyond Tomorrow," is an unusal one in many respects It reaches into the spiritual, even the ghostly, it may be said, Technically, it is a photographer's picture —a photographer's picture played with a wealth of superb character actors:

Harry Carey, C. Aubrey Smith, Charles Winninger, Alex Melesb, Maria Ouspenskaya, Helen Vinson, Rod La-Rocque The two leads are Richard Carlson and Jean Parker

The story is one that will appeal in various degrees To many it will bite strongly, overpoweringly; others may not "get" it, It is possable that to women will come the call more loudly than to men, although there is no means by which that supposition may be proved.

There is a wealth of gayety in the earlier scenes It is Christmas Eve and presents are being distributed A couple of strangers, lonesome and alone, are brought into the big house and entertained As the story proceeds deatb enters the group Success comes to the leading player—and also temptation That is where the spirits of those who have gone enter the story

Lester White, A.S.C., is director of photography Plenty of wrok falls to him, as well as to Ned Mann, maker of special effects Photographers, amateur and professional as well, will be interested in the camera effects, some of which so far as known have not been exposed in this country. They were used in the English made "The Ghost Goes West."

The ghostly figures shown in the picture are reflections and not double exposures The main setting is duplicated in the area to the rear and to one side, so that the ghostly figures are photographed through glass at the same time as the main action The players at the rear simply reverse their movements, turning to the right instead of to the left

The picture is beautifully made, technically and artistically For the picture-wise it is something that must be seen —and on the part of those who are not it should be seen for itself.

•

Other Reviews

Three other reviews have been seen this month, too late to comment on for this magazine. They are RKO-Radio's "The Courageous Dr. Christian," photographed by John Alton, A.S.C.; M-G-M's "Florian," Karl Freund, A.S.C., photographer, and Paramount's "French Without Tears," photographed by Bernard Knowles.

8mm. Broadcast

BELIEVED to be the first time 8mm. movies have featured a regular broadcast, the Los Angeles 8mm. Club staged a meeting and the presentation of an 8mm. talking picture March 18 as a feature of Art Brearley's "Studio Darkroom" program over KECA, Los Angeles NBC station The entire program was planned, written and enacted by members of the club

Following necessary station and "Studio Darkroom" announcements, control was switched to the 8mm Club meeting taking place on the stage of the KECA auditorium President William Wade was heard conducting the meeting, and making routine club announcements. Brearley was next introduced, and greetings were exchanged between the two organizations—the pioneer 8mm Club and Brearley's "Camera Club of the Air."

Editor McMurray of the club's publication, "Thru The Filter," was then heard calling on various members for contributions to the forthcoming issue, outlining topics etc Following this, club member Randolph Clardy was called on to describe the methods he had used in producing the world's first 8mm talkie, as shown at the club a year ago.

In this, he explained, he had used a home-recording machine and acetate "transcription type" discs, recording dialog at 33 1/3 RPM In taking, camera and recorder were physically interlocked by means of a flexible shaft; in reproducing, the same hook-up connected the projector and playing turntable. Sound for a full 200-foot reel can be accommodated on a 12-inch, 33 1/3 RPM record

Puts On Talkie

The feature of the evening followed. This was the enactment, ostensibly in the form of an 8mm. talkie produced by Clardy's method, of the founding and history of the club The birth of the club in a chance meeting of Claude Cadarette, Courtney Dow and Milton Armstrong, was first shown

Then came scenes depicting the various stages of organization up to the first meeting, at which seven joined, and the organizers felt forced to carry on, since all the subscription money had already been spent on letterheads and postage!

The end of that year—1934—showed

(Continued on Page 188)

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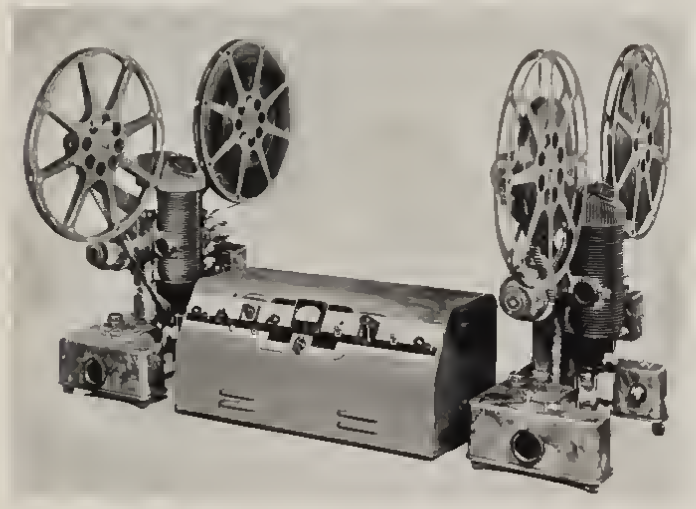
REDUCING PRICES WHILE STEPPING UP FILMOARC

With the rapidly increasing use of the Bell & Howell Filmoarc and the 1200-watt "Auditorium" Filmosound, economies in the production of larger and most powerful sound projectors in the 16mm field At the same time Bell & Howell announces improvements in the Filmoarc have increased by nearly 100



Dual installation of Filmosound "Auditorium" Projector Automatic changeover permits uninterrupted programs of any length

larger quantities have now made possible substantial reductions in the prices of these machines, said to be two of the per cent the light output of this high-intensity arc machine. It now produces approximately 1200 lumens

The Filmoarc, available with either rolling or adjustable extension-leg stand, is now priced at $1275, complete with amplifier, rectifier, two permanent magnet dynamic speakers and all connecting cables.

Because the Filmoarc has had wide acceptance as auxiliary equipment in motion picture theatres, where its use with existing 35mm installations renders unnecessary the additional amplifiers and speakers, this machine is also listed without this equipment. Either model of the Filmoarc, complete but without amplifier, speakers, or their cables, is now priced at $977.50

The "Auditorium" Filmosound, with its powerful 1200-watt, prefocused lamp, is now priced at $745, with one projector, one amplifier, one speaker, and cables. The dual installation, with instantaneous changeover for uninterrupted programs of any length, is priced at $1320, with two projectors, one amplifier, two speakers and cables.

Other combinations of one or two projectors with one or two speakers are available at commensurate prices.

8mm Club Broadcasts

(Continued from Page 187)

the club an established organization, with 43 members and a noteworthy record in international competition

There followed a "montage" of highlights of the club's history, as presented in announcement flashes from the organization's annual banquets. It was brought out that the group had pioneered contests exclusively for women members, made the first all-talking 8mm picture, and became the only group in the world to be represented by three grand prize winners in the American Cinematographer International Amateur Movie Contests

During the presentation of this picture, Art Brearley served as a special commentator for the radio audience, describing scenes, scene-changes and transitions to supplement the dialog and sound effects Chief actors in the presentation of the film were Cadarette, Armstrong, Dow, and Clardy, with Honorary Member William Stull, A S C., filling his usual role as announcer of the winning films in the club contests

Momentarily Speechless

Following this presentation, President Wade called on Stull for an analysis of the film—another frequent feature of regular club meetings. The meeting closed with a session of the club's technical committee, answering technical questions submitted by the membership

Just before the program went off the air, an unrehearsed surprise occurred, when President Wade presented Announcer Art Brearley with an honorary

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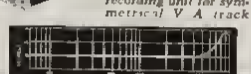

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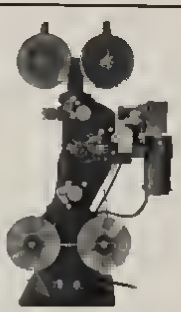

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membership in the Los Angeles 8mm Club

During this presentation, studio audience and listeners alike were treated to the rare spectacle of a professional radio announcer so flustered as to be momentarily speechless in front of a "live" microphone!

The script for this broadcast was conceived and written entirely by members of the club, chief honors being due to Founder Cadarette, Clardy and President Wade, with a minimum of advice from Honorary Members Art Brearley and William Stull.

Staging was done by Wade and Brearley. The whole is a most remarkable achievement in view of the fact that not only were virtually all of the participants novices at broadcasting (of them, only Brearley and Stull had broadcast before), but the nature of the program, especially the re-enactment of the 8mm talkie, required unusually close timing between actors, sound-effects and announcers.

The half-hour program was planned with a leeway of ten seconds in its closing time, proof of the earnestness with which all participants did their parts is the fact that the program closed exactly in the middle of that permissable ten second period!

A complete electrical transcription of the broadcast was made, to be played at a later, regular meeting of the organization for the benefit of members who could not attend.

8 Enlarged TO 16 Reduced TO 8

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VICTOR'S NEW EQUIPMENT FOR ITS 16MM. PROJECTORS

The Victor Animatograph Corporation of Davenport, Iowa, has just announced a new unit in sound equipment that is used in connection with its 16mm motion picture projector; as well as in the reproduction of recordings, or public address system, or radio transmission.

These new amplifiers (Units "O" and "R") contain a new clarity of rich low tones and clear highs as well as perfect reproduction of speech and music from sound track, records or "mike." Now, for the first time, Victor Amplifiers combine both the highs and the lows with beauty of tone. Another feature is that any choice of tone is easily made possible by the Victor system of controls. The amplifier, in addition, has been redesigned as evidenced in the accompanying picture. Complete details can be secured from the Victor Animatograph Corporation at Davenport, Iowa.

Victor [illegible] 16 mm unit in sound equipment

Editor Ribbeth's Straight Talk to a Captious Critic

The March meeting of the Cine Clubber of the Minneapolis Cine Club, edited by Rome A. Ribbeth, declares a revival is taking place at the March meeting, with the criticism sheets coming to the fore again. "We all consider ourselves excellent critics," he said, "but are we? Let us consider, when confronted with a score sheet, what the photographer was aiming at; consider the conditions under which he was working and consider the film in the sphere for which it was intended.

"We are not competing with Hollywood, and I believe that this should also be taken into consideration. Those members requesting score sheets are asking for honest criticism, so if you don't know, aren't interested enough to do an honest job, or don't want to sign your name, well, why bother to make out a sheet?

"I saw a score sheet last year that claimed that an entire film was out of focus. (P.S. The picture was filmed with a fixed focus camera and had good exposure.)"

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Moviemakers Advised on Projection

(Continued from Page 181)

teresting and still tire your guests because of its length Don't show personal pictures to casual acquaintances unless you are definitely assured of their interest. Nothing is more boring to Mr Average Man than pictures of "Aunt Grace—November, 1939," or "Gerald—age two"

Save such screen records for your family and close relatives Don't use your projector if you are not sure that it is operating correctly. Take it to the manufacturer's nearest service station for a complete check-up. You might ruin very valuable film by running it on a machine that is out of order.

A Few "Do's"

Inexpensive professionally produced films are available to the home movie fan. Acquire a few assorted subjects. You will be surprised to find them excellent as supplements to your own films. If possible, try to arrange a musical background for your library. If nothing better is available an ordinary phonograph and a few well-chosen records will suffice.

An automatic record-changing radio phonograph is, of course, ideal. Continually check the focus of your lens as the picture is projected. Just because the picture is in sharp focus at the very beginning is no sign that it will remain in focus. The film may be slightly warped in spots and require a change in the focusing of the lens.

When Buying a Projector

A few things to look for when you buy a projector.

1. What is the wattage of the lamp? An 8mm projector should use a 400 or 500-watt lamp, 750 watts is desirable in a 16mm. home machine
2. Of what material is the projector constructed? Sheet metal stampings or die-cast aluminum? The latter is of course preferable and permits more satisfactory replacement of worn parts.
3. Is the optical system of the "direct" type? The reflector, lamp, condenser and lens should be in a direct line in order to take advantage of all the light emitted by the lamp If the light source is directed through an indirect system of prisms and mirrors, considerable loss will result
4. Is the projector driven from the motor by belt or gears? The latter is naturally the better method
5. Is the lamp easy to replace? No tools should be necessary to complete the changing of the lamp
6. What type of film moving mechanism does the projector employ? Two types prevail. the simple "claw" type and the "rectangular" movement. The latter is far preferable, but is to be found in only the best of equipment
7. Is the rewind automatic? If it's not, it should be
8. Is the guarantee as comprehensive as it should be? In the best equipments the guarantee against defective parts and workmanship is unlimited

Ask your camera store for an explanation of these features

In the May issue of the American Cinematographer we will go into a lengthy discussion of the differences between the claw movement and the rectangular movement Also light transmission from the source to the screen.

Continued Production by British Studios Planned

Consul Alan N. Steyne, London, reports the British motion picture industry is concentrating to a greater degree than formerly on the production of feature films suitable for international distribution. Present indications are that providing no serious air attacks occur and personnel problems do not become too difficult, production in British studios will be well maintained during the current year.

No statistics are available regarding the output of films in Great Britain during the past year, but production is known to have been appreciably under 1938, when 104 features were completed The average cost of British features, according to an extensive survey made in 1937, was approximately $100,000 each.

Locally produced feature films offer the only real competition in Great Britain to American pictures, accounting for approximately 30 percent of the total exhibited. Great Britain is by far the most important foreign outlet for American feature productions, accounting in normal times for nearly half of the American motion picture industry's total foreign business.

New Black Top B & H Lamp

No more need the customary metal lamp cap be used atop the lamps supplied by the Bell & Howell Company for Filmo Projectors. Instead, these new projection lamps are coated with opaque black at the top of the glass. This black top is said to reduce greatly the light filtering through the top of the lamphouse, and of course it eliminates the necessity of shifting the metal cap from a burned out lamp to a new one.

The black top lamp will retain the well-known alignment locating ring, which has been a feature of B & H projection lamps for so many years. The ring, which is fitted by a recently perfected precision brazing machine to each individual lamp, is said to assure correct positioning of the filament to give maximum light

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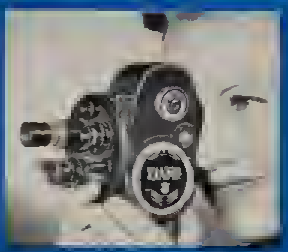

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